

Billboard

NEWSPAPER

In troubled South Africa, a government-backed single sparks new controversy.

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Billboard's Steve Gett talks with Paul McCartney.

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Seeking political clout, RIAA plans move to D.C.

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VOLUME 98 NO. 38

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

September 6, 1986/\$3.95 (U.S.), \$5 (CAN.)

Multiplatinum Acts Lead Sept. Product Onslaught

BY PAUL GREIN

LOS ANGELES The annual post-Labor Day, pre-Christmas barrage of superstar albums begins this week and is set to continue at a feverish pace through the end of the month. Twenty albums are due in September by acts that went gold with their last releases. And an impressive 16 of those albums are acts that went on to attain platinum status last time at bat.

September's top sales contenders include followups to quadruple platinum albums by Tina Turner, Cyndi Lauper, and Chicago as well as new albums by quadruple platinum perennials as Luther Vandross, Alabama, Ozzy Osbourne, Kool & the Gang, Linda

Ronstadt, and Billy Squier

The longest-delayed album set for release in September is Boston's "Third Stage." The album, due Sept. 19 on MCA, is the band's first since "Don't Look Back" hit No. 1 in 1978. Boston's 1976 debut album on Epic is believed to be the best-selling debut in rock history.

Other key releases include John Fogerty's followup to his platinum comeback album, a Spanish version of David Lee Roth's current hit album, and a new A&M album by Iggy Pop, produced by David Bowie.

Of the three followups to quadruple platinum albums due in September, Turner's "Break Every Rule" is the first set for release. The followup to "Private Dancer" is due

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BY TONY SEIDEMAN

LAS VEGAS Despite a generally optimistic atmosphere at this year's Video Software Dealers Assn. (VSDA) convention, the mom-and-pop retailers who form the backbone of the organization came away uncertain about the role they will play in the industry's future.

Attendance figures for the Aug. 24-28 convention here dramatically demonstrated the industry's growth. Registrations soared from last year's 6,000 to 10,000, while exhibitors jumped from 1985's 225 to almost 400. (For additional VSDA coverage, see pages 8, 4, 46, and 50.)

Manufacturers waxed enthusiastic about the possibilities for fourth-quarter promotions and a surge in the importance of nontheatrical ti-

ties. But dealers acknowledged that they face a rapidly evolving market, which may end by dislodging them from the center of the home video industry's retail stage and produce instability within their ranks.

Although only a few of their number were highly visible, the increasing importance of mass merchants and convenience stores made itself felt in the tone of the show. Southland Corp. revealed that its 7-Eleven stores will be moving into video by the thousands. And CBS/Fox was the only manufacturer to announce a holiday promotion at the show, because all the others had already unveiled their campaigns in order to meet mass merchants' needs.

For video specialty stores, there was more action at the franchise level through buyouts of existing

outlets than in new store openings—a shift from previous conventions. The most important retail deal of the convention was Adventureland International's planned purchase of the Sound/Fax chain shoe store, page 38, while word on the show floor was that many retailers were looking for a chance to sell.

Yet the energy level of the show was high. Home video will be more

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10,000 Attend Las Vegas Confab VSDA: Realism In Boom Times

Consumers Buy \$9.98 List Price On Pop Albums

BY FRED GOODMAN

NEW YORK Record retailers say they can discern no consumer resistance as manufacturers broaden the application of a \$9.98 list price to albums by established artists.

Eight of the top 20 albums on Billboard's Top Pop Albums chart this week carry a \$9.98 or equivalent list price, while much of the superstar product targeted at the Christmas season is also slated to carry the higher price tag, a dollar above most pop albums.

"At this point, the \$9.98 list price is only an issue if an album is not a hit," says Norman Hunter, album buyer for the 127-store Record Bar chain based in Durham, N.C. "I re-

(Continued on page 38)



JUMPIN' JACK FLASH! ARETHA cuts loose on the Rolling Stones classic. Produced by Keith Richards, this historic single is available only on Aretha's forthcoming Arista album (AR-4442), and is featured in the 20th Century Fox film "Jumpin' Jack Flash" starring Whoopi Goldberg. And watch for the video with Aretha, Keith, Woody Whoopie and more "Jumpin' Jack Flash!" It's a stone soul smash. On Arista.



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Going My Way © 1945 Paramount Pictures Inc. Renewed 1973 by EMKA. All Rights Reserved

INNOVATION ISSUE

VOLUME 98 NO. 36

SEPTEMBER 6, 1988

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Superstores Cited Key To Survival Video Dealers At Meet Urged To Expand

BY GEOFF MAYFIELD

LAS VEGAS For video specialty stores, bigger may not only be better, it may mean survival.

The Aug. 26 morning business session of the Video Software Dealers Assn. (VSDA) convention, held here Aug. 24-26, endorsed the concept of a "superstore" as the best way for video dealers to hold their own in the face of increasing competition from mass merchandisers and other alternative outlets.

Dealing with the question of survival, the session directly addressed the concerns of many video retailers who gathered here for the trade group's fifth annual convention. Comments aired by members, both in structured seminars and in private conversations, left no doubt that many video dealers truly fear for the future of their businesses. And if they needed any reminder of

the fact that there are many new retail players in the game, they heard it from most of the video publishers present, who said that the mass merchant will definitely be a target in their fourth-quarter attacks.

At this session, a video presentation by The Fairfield Group, a Connecticut-based research firm, and speeches by Bob Alexander, head of the marketing firm Alexander & Associates, and Thomas K. Connellan, president of The Management Group Inc., all sought to bring the changing marketplace into focus and suggest a strategy that will ensure retailers' livelihood.

"A store that wants to do more than survive, that wants to thrive, will do everything it can to become a superstore," said Alexander. He stressed that "raw square footage" is not the only criterion for superstore status. According to Alexander, a superstore offers selection,

depth of inventory, service, and merchandising.

Alexander added that such outlets should consolidate resources and begin to offer "backroom services," such as video transfers and film developing and simple transaction processes. He said that even stores that are not positioned for sell-through should at least consider taking "single-copy special orders" from their customers: "It's a full-price business, good profits."

Alexander also sought to put into perspective many fears that have been expressed by dealers during the past year. "Don't worry about pay-per-view, supplier turmoil, and convenience stores," he said. "A bigger threat is that another superstore will open in your market."

Conclusions from The Fairfield Group's study, which surveyed attitudes of video consumers and in-

(Continued on page 69)



For A Wonderful Life. Actor James Stewart, right, accepts the Lifetime Achievement Award from John Pough, outgoing president of the Video Software Dealers Assn., at last week's VSDA convention in Las Vegas. Robert Blair, head of RCA/Columbia Pictures Home Video, stands by. The presentation was made during a dinner Aug. 24 hosted by the home video company. Last year's award was given to actor Jack Lemmon.

Sounds Easy Stores Would Join Franchiser's Fold Adventureland Intl. Eyes Another Chain

BY CHRIS MORRIS

LAS VEGAS Scarcely pausing to catch its corporate breath, Adventureland International Corp. last week said it had an agreement in principle for its second major franchise acquisition in the month of August.

The Salt Lake City-based video franchiser's planned pickup of the 132-outlet Sounds Easy franchise chain, based in Provo, Utah, comes just two weeks after the acquisition of Los Angeles-based Video Biz (Billboard, Aug. 23).

Adventureland would claim a total of 1,453 outlets. The franchiser reported 1,295 outlets as of the Video Biz acquisition; since then, it has also added more than 100 new supermarket outlets in the Alpha Beta, Hughes, and Boys chains, according to Adventureland president and chief executive officer Martin Eshman.

The Sounds Easy acquisition would be a cash purchase, says Esh-

man. He would not provide a dollar figure. Like Video Biz, the new chain would be brought in as a wholly owned subsidiary, with founder and president David Meine remaining in place.

Unlike Video Biz toppers Robert Moffitt and M. Ray Fenter, Meine would not be retained under a performance contract. "He's part of the team," Eshman says.

"It's unlikely that we would acquire anyone else as a wholly owned subsidiary," Eshman adds. "Others will be brought in under the Adventureland banner."

The Sounds Easy agreement was apparently closed quickly and unexpectedly. According to Eshman, the Provo chain was not among the three possible acquisitions mentioned at the time of the Video Biz buyout. Discussions of these unnamed potential acquisitions are still pending. Eshman says that the pickup of a 23-store chain could be finalized within the week.

It is likely that Adventureland's growth will continue at a fast clip.

"We're looking at a lot of conversions into the system," Eshman says.

Eshman hedges on reports that the chain was considering a pay-per-transaction plan similar to the one advanced by National Video, Adventureland's closest competitor in the video franchise business.

"We're not romancing any studios," Eshman says. "The jury is far out on p-p-t. However, if it works, we're going to pursue it."

Eshman says that his business docket at the VSDA convention here involved discussions with program suppliers to secure direct buying privileges for Adventureland.

"One way or another, we are going to buy direct," he says. "We've got the stores to do it."

Eshman says that he is also still huddling with manufacturers in an effort to secure commitments from them to edit hard R film product for home consumption.

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Interactivity Yes, 8mm No Cornyn Sees Bright CD-Video Future

BY JIM McCULLOUGH

LAS VEGAS Compact Disc-Interactive as a home video product is right around the corner and represents a true revolution in programming. That was the message delivered Aug. 25 at the VSDA convention here by Stan Cornyn, head of the Futurist Record Group.

Cornyn, a veteran record executive who has consulted in recent years on technology and its application to home entertainment, suggested that CD-i has greater potential to excite the home video buyer than 8mm video.

"What of movies on 8mm video-

tape?" he asked. "All this fight for new configurations is mainly a battle of 'ego-nomics' fought out between Osaka and Tokyo, with the American consumer a major prize of war. Combining computer and video with marketplace economies into ego-nomics is a very expensive game."

"One battlefield will take place in the home," Cornyn told home video dealers. "I can foresee in a few years the following dialog in the home entertainment stores of the future."

"Lady comes in and asks for 'Rambo IV—Thrashing The Vatican.' Clerk has to ask: 'Soundtrack

version or movie version? Digital, analog, or analog hi 8? 8mm VHS or Beta? VHS regular or VHS compact? I don't think it'll be that bad. Ego-nomics usually lean to the home's side."

"To me," Cornyn continued, "the puzzling thing about prerecorded 8mm video is that it offers little more than a little less 'se.' He contended that 8mm "wobbles a bit" in that it offers more in form than in content.

Cornyn suggested that tape's "main advantage is to duplicate or record," while a disc gives rise to what he termed "interactivity."

That interactivity, he noted, is to be marketed beginning next summer. Three projects are already in the works. One is a "living guide to classical music" that will carry a list of \$17.95. Another, with a suggested list of \$24.95, is an "interactive armchair tour" of London that enables the viewer to decide what direction he would like the tour to take. Another program, also listing at \$24.95, is an "interactive history" of London that enables the viewer to decide what direction he would like the tour to take. Another program, also listing at \$24.95, is an "interactive history" of London that enables the viewer to decide what direction he would like the tour to take.

To Cornyn, such interactive home product offers more to the consumer than "a few millimeters of miniaturization."



RCA's Sneak Preview. Daryl Hall, second right, celebrates the release of his new solo album, "Three Hearts in the Happy End Zone," at a recent listening party. With Hall are, from left, attorney Allen Goldman, RCA/A&M president and chief executive officer Elton Goldman, and Hall's manager, Tommy Mottola. Radio and retail personnel attended the New York event as well.

New 'Wallet' For CDs

BY ISH HOROWITZ

NEW YORK A 5- by 11-inch all-cardboard compact disc package that folds to a size no larger than the jewel box it replaces is being introduced this month by Moss Music Group.

The initial release featuring the "CD-Wallet" will comprise 11 titles, each offered to the trade at an "economy" price made possible in part by savings achieved with the new package, according to Moss Music president Ira Moss.

In dealer bins, the new package provides normal front and back graphics, but displays an additional four panels of notes or pictorial material when opened. Unlike some other cardboard containers, the CD-Wallet is made to be retained by the consumer, occupying no more home shelf space when folded than the conventional jewel box.

Moss claims that the new package offers protection from CD abrasion and warping. The CD, (Continued on page 36)

VSDA Briefs

VITAL STATISTICS may fall short of painting a picture of the mammoth nature of the fifth annual **VSDA Software Dealers Assn.** convention in Las Vegas Aug. 24-26. But they are from **Mickey Gramberg**, VSDA executive vice president: more than 10,000 registered conventioners, more than 4,000 of whom were fully registered in 11 events. That compares to a total of about 6,000 last year in Washington, D.C., 2,300 of whom were fully registered. There were more than 400 exhibitors, almost doubled last year's. As founding director **Joe Cohen** put it: "I told the first conventioners, 250 of them, including 70 members of the press, to 'enjoy the intimacy.' It won't last long."

TOP HATS: MGM/UA Home Video's **Bill Gallagher** and **Saul Melnick** put on quite a show at the company's breakfast Aug. 25—literally! Attired in white tie and tails, both performed in the company's product presentation, which made extensive use of MGM musical footage, Las Vegas showgirls, and two fine dancers. Latter duo was involved in a clever routine mimicking **Fred Astaire** and **Kenneth Cowell's** classic "Begin The Beguine" stepping from the "Broadway Melody Of 1940." Chairman **Chas Leslie** looked on approvingly. The cost? Don't ask.

SURVEY OF ONE: **Russ Solomon**, owner of **Tower Records** and **Video** and a **VSDA** board member, offered a brief statistical survey in the lobby of the Bally Grand. The rent-to-sale ratio of home video is 70/30, while compact disks account

for around 23% of the chain's prerecorded audio sales. One **VSDA** member was seen carrying a large handmade poster through the lobby that expanded on the **VSDA** slogan, "See what you want to see, when you want to see it." He added the words, "If it's in."

WHEN WORDS ARE not enough. During his State of the Association address, outgoing national president **John Pough** recalled his appearance before last year's convention in Washington, D.C. Since then, he said, "my picture is in the dictionary next to the word 'nervous.'"

LIVELY GHOST: At the conclusion of **Ralph King's** "Continuing The Sellabration" seminar, **Gary Messenger** and **Allan Kaplan** made a call for assembled retailers to push

manufacturers on **Beta** supply. After one dealer said her store did more than 40% of its business in **Beta**, **Messenger** responded: "The manufacturers say you don't exist. You're a ghost. You're not a complete retailer."

INNER-CITY BOOM: It's been a rough summer for home video dealers in many areas of the country, but not urban inner-city stores, reports **Eugene Lemon** of **Video Network** in Oakland. In fact, with his store grossing \$250,000 so far this year, **Lemon** is hoping not only to launch a second store but get into franchising. He'd call the franchise operation **Inner-City Video**.

JELLO WALL: That's what **Ed Jello** of **Lake Stevens Video** (Continued on page 39)

Summer '87 Opening Planned Memory-Tech CDs To Texas

NEW YORK Memory-Tech Inc., the joint venture established by **ElectroSound Group Inc.** and **Mitsubishi** to manufacture compact disks in the U.S., will locate its plant in **Plano, Texas**, a suburb north of Dallas.

The facility is expected to be operational next summer, according to **ElectroSound** finance vice president **Ronald Hoffman**. Initial annual CD capacity is set at 12 million a year. There will be provision for adding CD-i interactive

and CD-ROM (read-only-memory) production later, says **Hoffman**.

The proposed joint venture was first disclosed in **May** (Billboard, May 17). **ElectroSound** shareholders approved the venture July 23. **ElectroSound**, a major independent pressing plant and tape duplication facility, recently consolidated all its LP production in its **Shelbyville, Ind.** plant. **Mitsubishi** operates a CD plant in **Japan**.

IS-HOROWITZ

Executive Turntable

RECORD COMPANIES: RCA Records in New York appoints the following as regional sales directors: **John Parisi** for the Northeast, based in New York; **Ron Howie**, Southwest, based in Atlanta; **Steve Miller**, Southwest, based in Dallas; **Thomas O'Tyinn**, Midwest, based in Minneapolis; and **Bonnie McCassey**, West, based in Los Angeles. **Parisi** was RCA's Miami sales manager. **Howie** was sales manager in RCA/A&M/Arista's Atlanta branch. **Miller** was regional marketing director for **Arista** in Dallas. **O'Tyinn** was sales representative for **RCA** in **Arlington**, **D.C.** **McCassey** was sales manager for **RCA** in **Seattle**.

Home Sweet Records in Dallas appoints **Robin Creaman** director of marketing and radio promotions/sales. He was vice president of **Backstreet Productions**.

RETAILING/DISTRIBUTION: **Mike Greene** joins **MCA Distributing** in New York as director of classical sales. He was Midwest marketing manager for **CBS Masterworks**.

At Burbank makes the following appointments: **Ramon "Ray" Morales**, assistant director of national credit; **Edward Jacuine**, manager of programming; and **Randi Rosenberg**, operator supervisor. Also, **Margaret Cheske** becomes junior sales representative for **WEA's** **Chicago** branch.

Tim Ophie is appointed public relations specialist for **Record World** and the **Record Shops** at **TSS Sedan's**. He was a store manager for the company.

HOME VIDEO: Fox Video in **Culver City, Calif.**, appoints **Michael Meyer** vice president of sales and marketing and **Tessa Millikan** executive assistant and office manager. Both had been with **Media Home Entertainment**.

Vidmark Entertainment in **Los Angeles** names **Mary Greiner** and **Gina Draklich** director of sales and marketing and marketing manager, respectively. **Greiner** joins from **Key Video**, where she was national sales manager. **Draklich** was with **Vidmark**.

Lynn Blocker is named to the newly created post of product manager for **Prism Entertainment** in **Los Angeles**. She joins from **Kartes Home Video**, where she was Western regional sales manager.

PRO AUDIO/VIDEO: **Denon America Inc.** in **Fairfield, N.J.**, names **Almon H. Clegg** executive vice president and chief of operations. He was general manager for **Matsushita Electric Corp.'s** Technology Center. Also, **Eric Fossum** becomes vice president of **Denon Digital Industries Inc.** in **Madison, Ga.**

Doug Stone joins **Editel Chicago** as client services representative, broadcast communications. He was an account executive for **VCA Telephones**.

PUBLISHING: **Evelyn Buckstein** is named to the newly created post of assistant vice president and counsel, performing rights, for **BMI** in New York. She was senior attorney for the organization's legal department. **John Konhel** is appointed assistant to the chairman of **SESAC** in New York. He was with **Premiere Hall**.

Unity Music in **Los Angeles** names **Michael Brown** a professional manager. He was assistant professional manager at **Warner Bros. Music**.

Leslie Salzman-Schmidt becomes professional manager for **Milamp Music/Lodge Hall Music** in **Nashville**.

RELATED LISTS: **SRO Marketing Research Services** in **Los Angeles** appoints **Gary Calamar**, **David Orleans**, and **Pete Preston** retail research consultants. **Janet Wallis** is promoted to executive assistant.

Richardson R. Lyan is named director of **Belmont College's** music business program in **Nashville**. He has a broad background in legal work, consultation, and teaching.

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Bigger Future? For South Africa?

Gov't-Funded 'Peace' Single Ignites Row

BY JOHN MILLER

JOHANNESBURG: A government-backed recording project urging a united South Africa is proving the most controversial—and expensive—seven-inch single in the history of this country's music business. With some artists involved, the total cost is said to be more than \$300,000 in session fees alone.

Footed the bill is the Pretoria government's Bureau of Information. The Band Aid-style production—with lyrics urging peace—is titled "We'll Build A Brighter Future."

The artists represent all races in the country's territory, and the song will be released in seven different languages. Each performer is said to

have received up to \$3,000 a day, with five-star hotel accommodation and air fares paid to Johannesburg. While many agreed to take part, others refused because the venture is state-funded.

The opposition Progressive Federal Party has declared the project "a blatant attempt to divide the public."

Inevitably, given the state of emergency existing here, the project was started in secrecy. None of the mostly white performers admitted any part in what was going on.

The song was composed by an unknown black composer, Felani Gumbi, along with Terry Dempsey, a white guitarist/producer whose hits include "Daydream," a U.K. chart-topper for David Cassidy in

1973. Dempsey's songs have also been recorded by such top MOR artist as Tom Jones. Engelbert Humperdinck, and Italo Darder. For his government-backed single, he also acted as organizer, producer, and arranger.

In a formal statement to the press, the Bureau of Information said, "We have a duty to promote reconciliation, stability and peaceful constitutional development." It said it could not estimate the total cost of the production.

But news of individual fees has since spread, as has the fact that no

(Continued on page 38)



Headed For The Show: Neil Diamond, second right, poses with CBS Records executives, who are on hand for the opening night of his record-setting series of eight concert dates at New York's Madison Square Garden recently. Congratulating him on his tour and the success of his new album, "Headed For The Future," are, from left, Al Teller, CBS Records division president, Bob Sherwood, Columbia Records senior vice president of marketing, and Mickey Eichner, senior vice president of sales.

Thad Jones Dead At 63

BY PETER KEEPNES

NEW YORK: Thad Jones accomplished a lot in his four-decade career as a jazz musician. But he is likely to be remembered best as one of the band leaders of handliners who proved in the '60s and '70s, that the big band genre was far from dead.

Jones, who co-led an influential 18-piece band drummer Mel Lewis for 13 years, died of cancer Aug. 29 in Copenhagen, Denmark. He was 63.

Jones, who played trumpet in Count Basie's band from 1954-63, joined Lewis in 1965 to form the Thad Jones-Mel Lewis Jazz Orchestra, which originally played only on Monday nights at New York's Village Vanguard. As its reputation grew—through its Vanguard appearances and a series of albums on the Solid State label—the band began to work with increasing frequency, eventually taking its unique sound to Europe, Japan, and even, in 1972, the Soviet Union.

With Jones functioning as the conductor and the primary arranger, the Jones-Lewis ensemble was the most

successful and influential big band to emerge after 1960. But despite its success, Jones left the band in 1978 and moved to Denmark, where he composed and arranged for the Danish Radio Orchestra. The band stayed together under Lewis' leadership and has continued to perform at the Vanguard on Monday nights.

Jones returned to the U.S. last year when he was named director of the Count Basie Orchestra. He left earlier this year and was replaced by saxophonist Frank Foster.

Jones played Mel Lewis Jazz Orchestra, led a number of albums on Solid State, Blue Note, Philadelphia International, and Horizon/A&M. Jones also recorded prolifically as a leader and as a sideman with Count Basie, Thelonus Monk, and other musicians. The only recording made by the Basie band under Jones' direction was an album with singer Caterina Valente that has not been released in the U.S.

Jones is survived by his wife, Lisa, two sons, a daughter, a sister, and four brothers, including pianist Hank Jones and drummer Elvin Jones.

Features Nashville Band Blue Monday

Kent Back With New Album

BY EDWARD MORRIS

NASHVILLE: Rock Records, the one-time blues-label home of B.B. King, Z.Z. Hill, Etta James, Little Willie, and many others, has just released its first album in nearly a decade. The project is a 12-song, two-record set by Nashville's Blue Monday called "Murdered By Love."

According to Bob MacKenzie, who coproduced the album with the band and label owner Ron Kerr, Nilmaus will release the album in CD world just before the end of September. Ace Records, in London, will handle overseas distribution of "Murdered By Love."

Recent years, MacKenzie has specialized in reissued and old catalog material. Among its best-selling titles, MacKenzie says, are B.B. King's "Rock Me Baby" and the previously unreleased "The Unexpedited Instrumental B.B. King—Just Guitar." "Am I A Fool In Love" and "Please, Please Please," by Tina Turner with

Ike Turner and the Beatles, Z.Z. Hill's "When A Man Loves A Woman" and "Z.Z. Hill: Final Appearance"; and Etta James' "Back To The 50s."

"Murdered By Love" will retail for \$9.98, MacKenzie says. It was originally scheduled to be a one-record album, he explains, but was expanded to two when he decided to let the band do its songs in the "six or seven minutes" style of the more commercial three-minute format.

Blue Monday is composed of Ronnie Earl, guitar/vocals; Larry Baskley, guitar/vocals; Lanny Lobes, drums; Dave Pomeroy, bass/vocals; Billy Earl McClelland, guitar/vocals; Johnny Neri, keyboards/vocals; and Ray Greasy, saxophone/vocals.

"Except for 'The Thrill Is Gone' and 'Bad Is Bad,' all the songs on the new album are written by the band members," MacKenzie says. In the U.S., Kent is distributed through a network of independent. Kent is now a division of Nashville-based Ramp Associates.



by Paul Grein

BANANARAMA's "Venus" jumps to No. 1 on this week's Hot 100 16 weeks after the Dutch group **Shocking Blue** took it to the top. "Venus" is only the fourth song in the rock era to reach No. 1 by two different artists. It follows "Loco-Motion" (1964) and "1962 and Grand Funk in 1974." "Go Away Little Girl" (Steve Lawrence and 1965) and Donny Osmond in 1971 and "Please Mr. Postman" (the Marvelettes in 1961 and the Carpenters in 1975).

But "Venus" has an edge over those other three songs. The opening instrumental riff of "Venus" was also used to open Stars 45's "Medley," which reached No. 1 in 1981.

Dan Kraft of Boston adds that "Venus" holds another distinction. "It's the first No. 1 record that's a remake of another No. 1 record and also has the same title as a No. 1 record that's an entirely different song." (If you didn't follow that, don't worry. We're not sure we do, but we think it has something to do with Frankie Avalon's 1958 smash, "Venus.")

Now for the weird letters. Robert Dolan notes that Bananarama is the sixth act to hit No. 1 whose name contains the name of a fruit. (We warned you.) Bananarama follows Strawberry Alarm Clock ("Incense And Peppermints"), Lemon Pipers ("Green Tambourine"), Walter Murphy & The Big Apple Band ("A Fifth Of Beethoven"), Wild Cherry ("Play That Funky Music"), and Peaches & Herb ("Reunited").

Observations like that are hard to top (we certainly couldn't), but Brian McCollum of Charlotte, N.C., makes a valiant try. McCollum notes that Bananarama is the sixth act to hit No. 1 so far this year whose name consists of just one word. The group follows Starship, Hair, Falco, Genesis, and Madonna, who's scored twice.

That is a new record for the most one-name acts at No. 1 in a calendar

year, according to McCollum, who adds that the record will probably extend to at least seven Berlin's "Take My Breath Away" jumps two notches to No. 2 this week.

Finally, as we forecast last week, "Venus" is the fourth consecutive No. 1 hit by an act that is managed by either Ron Weisner or Freddy DeMann, former partner who represented Michael Jackson. The Bananarama record

'Venus' hits No. 1 again after 16 years

follows hits by Peter Cetera, Madonna, and Steve Winwood. Gentlemen, take a bow.

"**VENUS**" isn't the only remake on this week's Hot 100. It is not even the only one in the top 10: Run-DMC's rap update of Aerosmith's "Walk This Way" jumps to No. 10 (matching the peak position of the 1977 original version).

Other remakes on the current chart include the Beatles' "Twist And Shout" at No. 32 (first a hit for the Isley Brothers in 1962), Robert Palmer's "I Didn't Mean To Turn You On" at No. 43 (Cherelle in 1984, New Edition's "Earth Anthem" at No. 49 (the Penguins in 1955), the Mary Jane Girls' "Walk Like A Man" at No. 63 (the Four Seasons in 1963) and Southside Johnny & the Jukes' "Walk Away Renee" at No. 100 (the Left Banke in 1966).

We skipped over two records, which, like "Venus," are remakes of songs that were first hits in 1970: Doctor & the Medics' "Spins In The Sky" at No. 72 (Norma Greenbaum) and Chicago's "25 Or 6 To 4" at No. 81, which is an update of its own hit.

FAST FACTS: Steve Winwood's

"Back In The Highlife" jumps to No. 3 on this week's Top 100 album chart, matching the peak position of his 1981 release, "Arc Of A Diver." Winwood's one intervening album, 1982's "Talking Back To The Night," was a relative flop, peaking at No. 28.

Billy Joel's latest album, "The Bridge," jumps to No. 9 this week, becoming his eighth top 10 album in less than nine years. That total—which includes a greatest hits set and a collection of early songs—is extraordinary for both the rate of success and the steady flow of product. All eight albums were produced by Phil Ramone.

Miami Sound Machine—virtually unknown a year ago—this week becomes the first act in the top 10 to enter the top 10 on the Hot 100 with three singles. The group does the trick as "Words Get In The Way" jumps to No. 8 on the heels of "Gonna" and "Bad Boy." We should note that Mr. Mister was still listed in the top 10 with its 1985 hit "Broken Wings" as the year began and subsequently made it back to the top 10 with "Kyrie" and "Is It Love."

And Carl Anderson & Gloria Loring's "Friends And Lovers" jumps to No. 5 on the Hot 100, while a country cover version by Eddie Rabbitt & Juice Newton jumps to No. 15 on the country chart. The song was written by Paul Gordon and Screen Gems writer Jay Gruska, whose previous biggest credit was Jermaine Jackson's No. 1 dance hit "Tell Me I'm Not Dreamin' (Too Good To Be True)."

WE GET LETTERS: David Dana-Bashian of Huntington Beach, Calif., notes that three weeks ago Peter Cetera did something that his former band Chicago has never done: He touched down at No. 2 on the Hot 100. Chicago has hit every other position in the top 40, but has never landed in the runner-up position.

ISSUE DATE
OCTOBER 25

AD CLOSING
SEPTEMBER 30

NEW AGE

MUSIC

IN THIS ISSUE

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- PIONEERS AND PLAYERS
- MARKET ANALYSIS
- ROLE OF COMPACT DISKS
- MAJOR AND INDEPENDENT LABEL SURVEY
- TALENT

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- Major and Independent Labels
- Talent • Radio • Video • Retail
- Musical Trends

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LET YOUR TALENT BE HEARD IN THIS SPECIAL ISSUE!

An Open Letter To Japan ERASING THE THREAT OF DIGITAL AUDIO TAPE

BY STANLEY M. GORTIKOV

The "assassination" is in the making. The targeted victim is the world's music industry. The assassins are Japan's equipment makers. The chosen weapon is DAT—digital audio tape. You of Japan invent marvelous machines, but you damn those who fuel them. In DAT you have built a system for rapturous sounds, but you impeded the creators of those sounds. You blithely assume that our music forever will flow to feed your mechanical inventories. Yet, you deliberately jeopardize musical opportunities to limit musical career heights. Musical risks minimize musical incentives, and don't care if you stile musical sales.

You exult in design, but know little of fairness. You treasure your technical know-how, but demean the intellectual property rights of others. You wish to implant and spread the use of DAT, but you punively expect to ignore all potential harm from that use.

DAT holds fantastic promise in its concept: miniaturization... sound portability... flexibility. Those qualities could be harnessed for the benefit of all of us. However, it appears that the intended beneficiaries will be confined to you who make DAT tapes, plus digital tape makers whose scaling you would facilitate.

DAT's intent is not just to become another (but better) medium to copy our artist's recordings. Instead, DAT's intent is to make our music making perfect replicas of master quality.

The creation of such masters, however, is the business and right of the creator of a given recording. It is certainly not the right of a DAT equipment manufacturer, or of DAT buyers.

It is longer should you ignore the source and soul of our recordings. Whitney Houston, for example, sings

magnificently: her voice and performance are hers, not yours. Is your music as hers, not his, not yours? A&M releases a fantastic recording, it is A&M's property, not yours.

Neither is it the right of digital tapes to clone into digital audio tape Houston's voice or Dylan's song or A&M's record.

A recent Billboard commentary on DAT (Aug. 18), authored by an American spokesman for one Japanese

company, even reusing CIs for home taping for a few of about 10 cents per day.

Sure, you do permit a modest rent royalty for Japanese record enterprises... but not one cent for the American companies or performers who create what is pilfered.

With DAT waiting in the wings, ready to invade our borders, we have no choice but to be suspicious and apprehensive. We can only fear that we are perceived as just another Ameri-

can approach merits adoption in the U.S. and worldwide.

In recent testimony before the U.S. Senate, affirmed that the problems of home taping merit a legislative solution. Further, the U.S. Administration called for the mandatory use of an outlasting protection system and a loan on the manufacture, sale, or importation of equipment without due-of protection.

It is not too late for a constructive about-face. No DAT machine has yet been offered for sale here. No retailer could be burdened with unsold inventory. No consumer has yet bought DAT equipment, so no consumer would be encumbered with a useless investment.

Protective U.S. legislation to control DAT's anticipated impact could be mutually beneficial. With copy-code security assured, we also would not need to seek bans and trade sanctions. A prerecorded DAT software industry could then flourish.

Japan has achievable options for immediate action. As a start, talk with us: do not continue to shun us. Welcome key executives of American companies to meet in Japan with counterparts in DAT equipment companies, as well as Japan's Trade Mission (MITI). Offer us your proposals to protect our property and our talent.

Consider, rather than arbitrarily reject, the positive aspects of the copy-code system. If you accept DAT's potential while assuring security for musical resources and rights owners.

A constructive prerequisite for us both is a modification of attitude. We would prefer to perceive you as partner, not predator. But we need a positive signal from you.

Let the music industry as your opportunity, not your victim.

'We would prefer to perceive you as partner, not predator'

Stanley Gortikov is president of the Recording Industry Assn. of America.

company, acknowledged that 84 companies had "agreed on the specifics of the medium and were clearly aware of the impact they might have on the software market."

If true, then why your deafeningly silent refusal to address the underlying intellectual property issues?

How can American recording companies blindly trust your expectation that everything somehow will turn out all right, if only they individually commit their catalogs to DAT, restate their new record talent, and thus risk all their assets?

Your country overtly demonstrates that it has contempt for the copyright owners of foreign recordings. You allow, for example, 2,400 record rental shops to operate in your

country to be trampled on or exploited by Japan.

A reasonable music industry response to DAT's impact has already been introduced in the European Economic Market countries. This is a legislative initiative that calls for the mandatory inclusion in DAT recordings of a copy-code chip that would thwart the duplication of computably encoded copyrighted recordings. This low-cost copy-code chip, when installed within the recording circuitry, would "recognize" encoded copyrighted recordings and would decline to record them.

Copying of non-encoded and non-copyrighted recordings would not be inhibited. Playback, of course, also would not be affected. That senseless

Letters to the Editor

member of this convention, so its nationals will still not be entitled to a share in tape royalties or fees from broadcasting of records even after France has joined the convention.

The moral here surely is for the American music industry to press its government to ratify Rome.

Secondly, the French copyright law does not infringe the Common Market treaty, as Ms. Dautremer claims. Protection is granted not to French citizens, but to authors of works first fixed in the country. The nationality of the author is irrelevant.

Finally, it is incorrect to state that 25% of the tape levy is " earmarked for the copyright government grant. It is the collecting society of authors, performers, and producers that is required by the law to use 25% of its income from the levy for cultural purposes of direct benefit to its members.

It is not unusual in Europe for governments to stipulate that some of the copyright government grant. In fact, France has set aside a smaller amount than Austria (5%) or Finland (66%).

The size of the levy, by the way, has now been fixed at 1.5 francs per hour on blank audiotape, and 2.25 francs on blank videotape.

Michelle Hung, Legal Advisor
International Federation of Phonogram & Videogram Producers
London

TAKING A STAND ON DRUGS

I read Mark Berry's recent commentary (Aug. 28) on drugs with great compassion. I wish his comments are right on target; it is high time someone who represents part of the so-called "new music business" takes a stand.

My right is saying it has been a problem that has gone on for too long. It has been ignored too many times, and now it's striking nearer to home. I applaud his actions and will support him in any way possible.

David Saldor
U.S. Co. New York

KEEPING THE ISSUE IN FOCUS

Ronald Gerber's letter (July 26) was correct in stating that petti gossip should be reserved for weekly tab-

loids, not Billboard. However, his reference to the late Len Bias as a "basketball player" who "stood up to keep himself away from coke" illustrates an insanely low level of consciousness.

What would one say about Boy George? I guess Billboard can mention him since he has a record deal, or other artists affected by drugs? Billboard's Nelson George should be congratulated for keeping such a critical issue visible to a leathery music public.

One who places music above humanity is sadly misguided.

Deleazy Mainsails
New Orleans

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to 18 Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10016.

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Rick Dees Moving To DR United Stations Loses 'Weekly Top 40'

BY KIM FREEMAN

NEW YORK KIIS-AM-FM Los Angeles morning man Rick Dees will take his syndicated schtick to DIR Broadcasting here on Jan. 1. That will end a three-year alliance with the United Stations Programming Network, which has been selling and distributing the highly successful "Rick Dees' Weekly Top 40" show.

The four-hour program airs on 311 stations domestically, covering 93% of the top 100 markets, and is believed to be one of USP's top billing programs.

Dees' pending arrival at DIR is another coup in a series of expansion moves the syndicator has made since it was acquired by Lorimar Telepictures. With that backing, DIR has made a firm commitment to personality-oriented programming.

"We now have the most sought-after stars in each of the [music] formats—rock, CHR, urban, and country," says DIR's Peter Kauff. "Dees' show" completes DIR's goal of being able to offer the finest programming to the most important formats," he says.

In announcing the acquisition, Kauff also alluded to the possibility of a Howard Stern-style personality

show built around Dees. However, he would not say whether the "Weekly Top 40" contract includes an exclusivity clause that would prevent Dees from hosting shows for other syndicators.

This month, DIR launched "The Howard Stern Show," featuring the outrageous WXRK New York morning man. Also new on DIR's roster is "Highlife," a magazine-style urban show featuring KJAY Los Angeles personality JJ Day and basketball star Kareem Abdul-Jabbar. For country, DIR offers "The Silver Eagle," which features various stars every week.

Dees' contract with USP is up for renewal in January, and United Stations president Nick Verbitsky says the syndicator "did not negotiate" to renew it.

In a prepared statement, Verbitsky said, "We had a three-year commitment for the program. It's the only program in which USP does not have an equity position. At one time, in order to expand, we took on a project, like the Rick Dees program, which was very hot at the time. We have gotten to point where, unless we have a substantial option in a program, we cannot consider it."

Dees also hosts USP's "American

Music Magazine Starring Rick Dees." It is assumed that the weekly, one-hour show will star someone else as of Jan. 1.

Under DIR, "Weekly Top 40" will still be produced and owned by Dees and Wally Clark, KIIS's VP/GM of several years. (Clark left the Gannett outlet in January to form his own consultancy, with KIIS-FM as his first client.)

"We've known Wally and Rick for many years," says DIR's Kauff. "In general conversations, we've projected what we could do together when Wally leaves Gannett, and that Rick and DIR/Lorimar might have a brilliant future together." Kauff will not put a price tag on DIR's five-year deal for "Rick Dees' Weekly Top 40."

DIR's main effort with the top 40 countdown show, says Kauff, will be aimed at building up more white-ethnicity. "I presume we can double that number [311 affiliates], just by going after more small and medium markets," he says.

In another prepared statement, Dees said, "I'm happy to be able to form this alliance with DIR/Lorimar, as it marks a future of growth with a major multi-media company. The association with DIR launches the next generation of the 'Weekly Top 40.'"



Boyz n the Bz. MCA recording group Skywalk meets with KZPS Dallas air personality Ed Budanaro backstage after its debut performance at the Roxy Theatre in Los Angeles. The group is on tour in the U.S. to promote its latest album, "The Bohemians." Standing from left are, band member Harris Van Borkel, Budanaro, band member Graeme Coleman, label-mate Larry Carlton, and Zebra Records president Ricky Schultz.



Programmers reveal why they have jumped on particular new releases.

TOP 40

BRJW Orlando, Fla., program director Brian Thomas says he and his listeners are thrilled with Chicago's remake of its hit "25 Or 6 To 4" (Full Moon/Warner Bros.). "They've slowed it down; the rhythm track is incredible," Thomas says. And, he says, the Pet Shop Boys' "Love Comes Calling" (EMI America) is as strong as the group's first hit, "West End Girls," and has much more potential than the Boys' second outing, "Opportunities." Meanwhile, Thomas is expecting three urban records to break soon as mass-appeal crossover: New & Wild's "Diamond Girl" (Atlantic), Whodini's "One Love" (Jive/Arista), and Erotic Exotic's "Take Me As I Am" (Atlantic).

BLACK/URBAN

One of the more controversial records added to XHRM San Diego's playlist is "Crack Killed Applejack" (Gordy) by General Kane. "The project's making a serious statement about the drug crack," says program director Lee McMillon. "People are listening to the message of the lyrics, and the song is good as well." Fast on its way to becoming a big hit for the station is Miami Sound Machine's "Words Get In The Way" (Epic). "It's somewhat different from their last stuff in that it's a romantic ballad with a Spanish sound to it," he says. Getting several requests at both XHRM and area clubs are Finxy Kontini's "Cha Cha Cha" (D&J) and George Duke's "Broken Glass" (Mercury). McMillon says the station's current No. 1 song is Cameo's "Word Up" (Atlantic Artists).

ALBUM ROCK

KTCZ Minneapolis PD Bobby Christians can always be counted on to come up with adventurous music picks, and recent adds at the eclectic rocker did not let us down. Christian's first recommendation is the Jazz Butcher's "Bloody Nonsense" album on Big Time Records. "I'd call it Lloyd Cole meets Die Straits," says Christian. "Human Juggle" is his listeners' track of choice. "It's one of those that our audience found and made a hit for us." Christian reports, from Quicksilver's "Pace By Pace" Capitol album, the PD is high on "Midnight Sun." "Some of the album is too hard for us," Christian says. "But we added this in medium rotation because of the album's name recognition. Response is so good that we've updated it into heavy." A New KTCZ favorite is Axl Rose's "Live Through This" (Geffen). "We're loving it." "Columbia's Two Step, a self-described as 'folk-r'n' roll' group, whose current album is "Living In America" on Reflex Records. Christian is five cuts deep into Paul Simon's new "Graceland" album on Warner Bros. "I think 'Boy In The Bubble' and 'Crazy Love, Vol. 2' will both be smashes," he says. Other Christian picks include Mark Germino's "Sally's Low Tide Ride" (RCA), the Woodtones' "Give It Up" (Columbia), and Brinklin's "All I Know" (A&M), and It Bites' "Whole New World" (Geffen).

COUNTRY

Billy Joe Royal's "I Miss You Already" (Atlantic/America) has phone lines lighting up at WUEZ Cincinnati, according to program director Mike Chapman. Because of the success of the vocalist's two previous singles, "Burn Like A Rocket" and "Boardwalk Angel," Chapman says, "It's a hot time for him now." Southern Pacific's new record, "A Girl Like Emily Lee" (Warner Bros.), is also generating a good deal of listener response. The group, which features two former members of the Boobie Brothers, is "a good solid-type band," he says.

AOR Stations Push Video Release

Townshend Gets Audio/Visual Promotion

NEW YORK When music video and MTV first came on the scene, there were worries that rock itself would become radio's enemy in the battle for audiences. That fear has been pretty well laid, and various local radio co-promotions with VH-1 and MTV have shown that the two media can be productive friends.

Last week, Ato Records took that premise a step further by putting radio on the case for its long-form Pete Townshend concert video. "Deep End The Britton Concert."

Ato's list of more than 300 album rock stations was serviced with a promo-only EP of four previously unreleased cuts Town-

shend performed at the Britton show. They are the Townshend-penned Roger Daltrey hit "After The Fire," "Barefootin'," "I Put A

'The EP is doing great so far'

Spell On You," and the English Beat classic "Save It For Later." Ato promotion executive Michael Prince says the EP "is doing great so far, lots of solid air." Because the EP will not be commercially available, the label is scoring big points by enabling programmers to give their listeners something they won't be able to hear anywhere else. Although Ato's promotion people will not see the fruits of their labor in the usual form of album sales, Prince is excited about the EP's power to sell the \$19.95 video.

"I'm really excited about it, and anxious to see how [radio play] will relate to video sales," Prince says. "It's something we haven't done before."

The non-availability of the EP is explained on the back of the album jacket, and programmers are free to mention the video on the air.

Talent editor Steve Gatt talks with Paul McCartney ... see page 28

...newsline...

CAP CITIES/ABC makes two local appointments. Mark Steinmetz is promoted from vice president and general manager to president/GM of KQRS-AM FM Minneapolis. He's a former WCCO Minneapolis general sales manager. At Cap Cities/ABC's Dallas property, WBAP/KSCS, John Hearn is appointed president and general manager. He was VP/GM at KTS-FM Dallas/Ft. Worth.



DAN HERN is named VP/GM at KJR Seattle, an Ackerly Communications property. Hearn will continue as VP/GM at Ackerly sister stations KGLN/KSGO Portland, Ore.

WILLIAM LAWSON is appointed general manager at WFTZ-FM Augusta, Ga. He is a five-year veteran of the radio industry there.

Tina

ALBUM PARTY

**THURSDAY,
SEPT. 25**

10PM EASTERN
9PM CENTRAL
8PM MOUNTAIN
7PM PACIFIC

FOR HER LONG-AWAITED
NEW CAPITOL RELEASE,
"BREAK EVERY RULE."

Hosted by
Rona Elliot

Produced by
NBC Radio Entertainment

 **NBC RADIO
ENTERTAINMENT**
America's Music Network





Dry Eyes. It's all smiles as Boy's Don't Cry make a special appearance at KIIS-FM Los Angeles. The boys weren't crying because their single went top five in L.A. Smiling, from left, are California Records Distributor Ted Higashoka, KIIS-FM PD Michael Schaefer, the group's Brian Chaffon and Nick Richards, and KIIS' MD Gene Sandbloom, and research director David Kort.



Full Coverage. Veteran Cubs' ballgirl Maria Collins pinch-hits as designated sportscaster for WRXR Chicago. Recently released from her Cubs duties for being featured in a Playboy pictorial, she took on a week's Sport Shorts duties and fielded listener's calls. With Maria, from left, are news director Steve Scott, PD Tom Owens, and morning driver Mike Kennelly.



Pleasant Valley Package. The Monkees monkey around with WFIL Philadelphie personality Jerry Blavat, while cooking up one of several concert promotions the station held in the group's honor. Seated, from left, are Monkees Mickey Dolenz, Davey Jones, and Peter Tork, while Blavat takes a casual pose below.



Legs Galore. For the third year in a row, KMJK Portland, Ore., puts its best legs forward with the Hotest Legs competition. Air personalities Steve Naganuma, middle, and Eric Worden thigh things up as one of the 10 finalists gambles for the title.



Getting Leverage. Atlantic group Levert gets a boost from Valene Simpson during a listening party at Ashford & Simpson's Manhattan eatery 20/20. Standing, from left, are Jazzy Jordan, WNBC New Haven, Conn., PD/MD, B.J. Johnson, WUSL Philadelphia personality, Sean and Gerald Levert; Simpson, and Joe Bullard, WAMN Tallahassee, Fla. PD/MD.



Gem Setting. For Neil Diamond, right, it's not lonely at the top, or at least it isn't at the Summit in Houston. Diamond is chatting with KRBE Houston general manager John Dew, left, Marsha Dew, and Columbus local promotion man Tom Chaitas.



Scott Free. Arnette Scott makes off with \$5,000 for identifying WJLB Detroit's Strong Summer Song. Standing, from left, are Arnette's husband Bill, James Alexander, the station's program/operations manager, Scott, morning host Mason, and promotion manager Lisa Orlando.

ALBUM ROCK TRACKS™

Compiled from national album rock radio airplay reports										TITLE	
TIME	WEEK	WEEKS	NEW	LAST	ARTIST						
WEEK	WEEK	WEEKS	NEW	LAST	ARTIST						
1	1	1	12		GENESIS	*** NO. 1 ***					THROWING IT ALL AWAY
2	3	4	12		PIERRE GABRIEL	IN YOUR VEINS					
3	4	5	5		EDDIE MONEY	TAKE ME HOME TONIGHT					
4	5	6	8		STEVE WINWOOD	SPLIT DECISION					
5	9	12	5		R.E.M.	FALL ON ME					
6	12	30	1		TALKING HEADS	WILD, WILD LIFE					
7	27	—	2		JOHN FOGERTY	*** POWER TRACK ***					
8	17	26	3		BAD SEWER & THE SILVER BULLET BAND	THE EYE OF THE ZOMBIE					
9	6	3	10		DAVID LEE ROTH	IT'S YOU					
10	10	13	8		DAVID LEE ROTH	TOBACCO ROAD					
11	11	11	6		DARYL HALL	DREAMTIME					
12	13	18	4		TRUMPH	SOMEBODY'S OUT THERE					
13	14	16	10		THE FIXX	BUILT FOR THE FUTURE					
14	20	22	5		GEORGE THOROGOOD	REELIN & ROCKIN'					
15	15	19	4		BILLY JOEL	A MATTER OF TRUST					
16	2	2	4		HUEY LEWIS & THE NEWS	STUCK WITH YOU					
17	18	20	6		GLADYS NICHOLS	DON'T FORGET ME (WHEN I'M GONE)					
18	8	7	7		NEAL YOUNG	TOUCH THE NIGHT					
19	23	34	4		BONNIE RAITT	NO WAY TO TREAT A LADY					
20	26	27	4		DAVID & DAVID	WELCOME TO THE BOOMTOWN					
21	7	7	21		VAN HALEN	LOVE WALKS IN					
22	28	38	3		BON JOVI	YOU GIVE LOVE A BAD NAME					
23	NEW	1			BIG RIG CASCAS	EMOTION IN MOTION					
24	30	36	4		INXS	MISS THE DIRT					
25	25	25	11		GENESIS	LAND OF CONFUSION					
26	38	—	2		CHINA HOUSE	CROSS THE BORDER					
27	NEW	1			HUEY LEWIS & THE NEWS	HIP TO BE SQUARE					
28	16	14	9		GTR	THE HUNTER					
29	19	15	10		ZZ TOP	VELCRO FLY					
30	40	45	3		DON JOHNSON	HEARTBEAT					
31	43	—	2		FABULOUS THUNDERBIRDS	LOOK AT THAT... THAT LOOK AT THAT					
32	NEW	1			STEVE WINWOOD	FREEDOM OVERSPILL					
33	33	33	7		VAN HALEN	SUMMER NIGHTS					
34	45	—	2		THE WHITEREKES	BLOOD & ROSES					
35	21	9	13		STEVE WINWOOD	HIGHER LOVE					
36	24	24	7		ALVIN LEI	DETROIT DESSEL					
37	29	29	14		THE MOODY BLUES	THE OTHER SIDE OF LIFE					
38	42	—	2		R3 SPECIAL	HEART'S ON FIRE					
39	NEW	1			HUEY LEWIS & THE NEWS	JACOB'S LADDER					
40	NEW	1			HUEY LEWIS & THE NEWS	I KNOW WHAT I LIKE					
41	41	41	5		CHIRELLA	SHAKE ME					
42	22	10	10		JOHN COUGAR MELLENCAMP	RUMBLESEAT					
43	31	17	13		PIERRE GABRIEL	RED RAIN					
44	32	23	6		BOB DYLAN	GOT MY MIND MADE UP					
45	37	37	5		STEVE WINWOOD	TAKING IT AS IT COMES					
46	46	—	2		DAVID LEE ROTH	GORY CAR					
47	35	31	11		38 SPECIAL	BOY IN THE MAIN					
48	36	28	15		TONI CHAPMAN	SOMEBODY LIKE YOU					
49	39	26	12		BIG COUNTRY	LOOK AWAY					
50	38	21	6		VAN MORRISON	IVORY TOWER					

Products with the greatest airplay gain this week

WNYX

by
Kim
Freeman

BRIAN PATRICK is promoted to PD post at Gannett's WCZY Detroit, with *Kathy Means* as MD. That puts former WCZY PD *Steve Weed* in what looks like a happy and only temporary limbo. Rumors are that *Weed* will be going to Seattle, where Gannett is waiting on FCC clearance of its *KHIT* acquisition. More talk has *WNYX* VP/GM *Lee Douglas* following the same trek, as *Betty Paderiski* was upped to the VP/GM Detroit spot last week.

EVERYBODY and his/her second cousin has been rumored as candidates for the *WQHT* New York PD and MD posts (Billboard, Aug. 30). At last check, however, the interview marathon over at East Coast Emmis Broadcasting headquarters was still underway. Two things are locked up, however. Six-month *LPWR* Los Angeles programming assistant *Joel Salkowitz* will take on the assistant PD title at "Hot 103.5." "It's a little backwards, I know," says *Emmis* VP/programming *Buck Cummings*, *Billboard*'s own *Hot 103.5* single chart manager *Michael Ellis* will be advising *Hot 103.5* as music consultant. While keeping his post here, *Ellis* will be recommending records to *Hot 103.5* and assisting with research systems.

On the other frequency of the *Emmis* New York group, former *WNYC* PD *Neal Moon Mullins* says "I'm tired of this 'Neal' business." We told you recently that *Mullins* would be forming his own consultancy. He'll be going to Nashville and the name *MUSIC CITY* has already known him by—Moon Mullins. He can be reached at 615-377-8550.

GRAIG HINES joins *KIQQ* Los Angeles as the soft AC's program director. He's an expert in the format, because he comes from the director of programming/operations post at *Transstar Radio Networks*, parent of the famous *Format 41*. *Hines* retains ties with *Transstar* as a consultant to all four of their formats.

DALLAS DIRT includes the departure of *Steven Clean*, who joined the bit-oriented rocker *KZEW* as morning man roughly five months ago accompanied by great hoopla. Assuming the shift are *KZEW* veteran *Donna Jean* and *John Rody* and sports commentator *Mike Rhynes*. *Pam Nolan* continues as traffic reporter.

And did you notice that jazz is getting a big commercial break in the Big D, with *KZPS* just starting to publicize its programming shift towards AC with a heavy jazz mix. The former *KAFM* dropped hits to

challenge market-leading AC *KYWL*, with "better variety and less talking," says *KZPS* music director *Ed Budanau*.

KZPS' schedule has been re-examined accordingly. Morning man *Tom Dooley* is spinning oldies from the '60s and current AC hits; midday talent *Pamela Steele* is airing strictly "Enerjazz" from the likes of David Sanborn, Pat Metheny, and Jean-Luc Ponty; afternoon driver *Ryan West* sticks with AC hits; and *Budanau* cruises

Brian Patrick is made PD at WCZY

through the evenings with 80's contemporary jazz and the rest contemporary hits. It will be interesting to watch how jazz fares with a shift on commercial airwaves that is larger than special weekend shifts.

JOHN GORMAN goes cherry picking to staff his new fulltime obsession: *Gorman Media* (Billboard, Aug. 30). From his former home, *WMMS* Cleveland, *Gorman* is program coordinator *Rhonda Kiefer* as *GM*'s national music director and *WMMS* promotion coordinator *Gina Iorilla* as *GM* promotion director. *Kiefer*, a 10-year *Maitre* veteran, was *Gorman*'s right-hand woman, and *Iorilla* is a three-year *WMMS* veteran. "They've been part of the support staff at *WMMS*, which is a big part of the station's success but often goes unnoticed," *Gorman* says. "They'll get a much higher profile here."

Who'll you recall, *Gorman* took *WHK*/*WMMS* assistant PD *Denny Sanders* with him last week. With dogs barking in the background, *Gorman* says his consultancy "will not be [limited] to riding *WMMS*. But these are people I have ultimate respect for."

Won't this create some hard feelings between *Gorman Media* and its potential client *Maitre*? "I think it's something everybody can gain from," *Gorman* says, noting that *Maitre* has a "bottleneck of creative people that is pretty awful some of them to expand."

NEAL MISKEY leaves the PD post at album rocker *WPLR* New Haven, Conn., to join *DR* Broadcast as VP of national programming. There, he'll be involved in all of *DR*'s programs, with a special interest in "Howard Stern Show." *WPLR* New York week end man *G. Keith Alexander* saw one of the many genres of getting ink recently when he cropped up as eligible bachelor of the week in the

New York Post. We're told the station was flooded with marriage proposals, roses, phone calls, etc.

BIG APPLE BITS: Julian Lennon is either a big reboussan fan or a big *WNEW* New York fan. Probably both, as he showed at the album rocker's recent live broadcast on the *Chrystalis* set. There, we mingled with the label's promotion station as well as a few members of *WNEW*'s 24-35 male band. And if you heard an unusual amount of noise at the Bottom Line Aug. 26, that was the Epic/CBS promotion crew out in force to cheer newcomers *Isle Of Man* through a lively set. E/P/A secondary market promoter *Michele Block* and CBS/Associated Labels VP/GM *Tony Martell* (a former DJ, by the way) were among those who attended the show.

AL BROCK is out as PD at *WRRS* Virginia Beach, Va., with *Sheldon Borgert* acting as interim PD for the top 40. And music calls to top 40 outlet *KRXX* Bakersfield, Calif., should now be directed to *Daryl St. James*, who added MD duties to his on-air role. *J. Stewart* takes over the programming reins at hit outlet *KKRQ-FM* Iowa City, Iowa. He is direct from *WEZB* "B-97" New Orleans, where he was midday man "I believe I am the first rock to cover two sets of calls on both sides of Mississippi," *Stewart* says.

K.J. MORGAN is the new PD at *KRNB* "Mag 101" Memphis, a market he is familiar with after working for three stations there. *Morgan* replaces *Rick Wagner*, who stays on board middays. Chicago country outlet *WLSN-FM* "US99" has dumped contemporary morning man *Gary Dee*, reportedly because of unspectacular ratings. *Dee*'s rabble-rousing, right-wing harangues apparently weren't enough to garner him respectable numbers. The spring *ARBS* ranked him 13, with a 2.7 morning share. *Dee* joined *US99* in April 1985. PD *Lee Logan* is temping in the morning while seeking *Dee*'s replacement.

In and near *WNYC* City note, we told you (Billboard, Aug. 23) that *WXTV*'s progressive Friday night "Big Beat" show would be broadcasting live once a month from Clubland. Actually, it's the pioneering video club Cabaret Metro, where video mixer extraordinaire *Shelly Howard* will be supplying the visual backdrop.

In last week's story on high-profile personality radio, we changed *WYSP* Philadelphia GM *Andy Solly*'s first name to *Howard*. Sorry for the slip.

Hits From Billboard 100 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

- 1 (Shake, Shake, Shake) Shake Your Body, K.C. & The Sunshine Band
- 2 You'll Never Find Another Love Like Mine, Lou Rawls, Philadelphia International
- 3 Play That Funky Music, Wild Cherry
- 4 I'd Really Love To See You Tonight, England Dan & John Ford Coley, Epic
- 5 A Fifth Of Beethoven, Walter Rauterberg & The Apple Band, Mercury
- 6 I Should Be Dancing, Bee Gees, Polygram
- 7 Landlord, Boyz n the Bunch, Columbia
- 8 Let 'Em In, Wings, Columbia
- 9 Don't Go Breaking My Heart, Elton John, RCA
- 10 Summer, Her, United Artists

POP SINGLES—20 Years Ago

- 1 You Can't Hurry Love, Supremes, Motown
- 2 Sunshine Superman, Donovan, EMI
- 3 Yellow Submarine, Beatles, Apple
- 4 See You In September, The Happenings, Polygram
- 5 The Love To Go, The Lovin' Spoonful, Apple
- 6 Land Of 1,000 Dances, Wilson Pickett, Atlantic
- 7 Summer, Bobby Hebb, Philips
- 8 Working In The Coal Mine, Lee Dorsey, J&M
- 9 Sweet, Hollie, Mercury
- 10 Good Lovin', The Searchers, AM

TOP ALBUMS—10 Years Ago

- 1 Frampton Comes Alive, Peter Frampton, Atlantic
- 2 Live Through This, MC5, Warner Bros.
- 3 Spittin' Jefferson Starship, Grunt
- 4 Breezez, George Benson, Warner
- 5 Silk Degrees, Bob Scaggs, Columbia
- 6 When You Hear The Music, Linda Ronstadt, A&M
- 7 The Time, Lou Rawls, Philadelphia International
- 8 The Cherry Lane, Columbia
- 9 Spicard, John Denver, RCA
- 10 The Police, A&M

TOP ALBUMS—20 Years Ago

- 1 Revolver, Beatles, Capitol
- 2 The Beatles, Soundtrack, Capitol
- 3 What Now! The New, Herb Alpert & The Tijuana Brass, A&M
- 4 The Searchers, The Searchers, RCA
- 5 The Sound Of Music, Soundtrack, RCA
- 6 Strangers In The Night, Frank Sinatra, Mercury
- 7 Yesterday And Today, Beatles, Capitol
- 8 Whipped Cream & Other Delights, Herb Alpert & The Tijuana Brass, A&M
- 9 You Can Believe Your Eyes And Ears, Mamas & The Papas—Vol. 1, Capitol
- 10 The Sound Of Music, Soundtrack, RCA

COUNTRY SINGLES—10 Years Ago

- 1 I Don't Want To Lose To Jerry Lee Lewis, RCA
- 2 Wonder If I Said Goodbye, The Everly Brothers, RCA
- 3 If You've Got The Money I've Got The Time, The Everly Brothers, RCA
- 4 (You & Me) My Woman Man, The Everly Brothers, RCA
- 5 Here's Some Love, Tanya Tucker, Capitol
- 6 Mosty Blue, Billy Jo Spears, United Artists
- 7 All Can Can, Dolly Parton, RCA
- 8 Can't You See, Waylon Jennings, RCA
- 9 Afternoon Delight, Johnny Carter, Capitol
- 10 The Games That Daddies Play, Country, RCA

POP SINGLES—10 Years Ago

- 1 Play That Funky Music, Wild Cherry, Mercury
- 2 (Shake, Shake, Shake) Shake Your Body, K.C. & The Sunshine Band
- 3 Getaway, Earth, Wind, & Fire
- 4 Who's She Cool, Ohio Players, Mercury
- 5 You Should Be Dancing, Bee Gees, Polygram
- 6 The More You Do It (The More I Like It) (One To Me), Ronnie Dyson, Mercury
- 7 Funny How Time Slips Away, Dorothy Moore, Mercury
- 8 Summer, Her, United Artists
- 9 Get The Funk Out Ma Face, The Jacksons, A&M
- 10 One For The Money (Part 1), Whispers, Southern

Radio

Featured Programming

CREATIVE RADIO SHOWS of Van Nuys, Calif., is offering a hefty 1986 package titled "Country Music Of The 80's" on a non-exclusive basis. The package can be used as a weekend-long event, in six-hour specials, or as a one-hour series. Hosted by Harry Newman, the 85% music/15% talk program contains new interviews by Newman and looks at the growth and popularization of country music in the decade.

THE STRONGEST month-to-month gain so far in 1986 was reported by the members of the Radio Network Association, in July. In what has already been a year of continuous good news, with each month topping the previous year's revenues, July registered a collective 52% increase over July of '85. The seven-month showing of revenues totals \$213,725,000, 18% over the same period for '85, with particularly sharp growth in the Midwest and especially Detroit, where revenues were up 70%. The Pacific territory declined 11% in July, but is still 11% ahead of itself in the year-to-date comparison.

WESTWOOD ONE has the 10th annual Prince's Trust Concert available for airing the weekend of Sept. 13 as a special edition of its Superstar Concert Series. The benefit concert, recorded July 20 at Wembley Arena in London, features appearances by, among others, Elton John, Phil Collins, a Tina Turner/Eric Clapton duet, and Bryan Adams doing "I Saw Her Standing There." The Paul McCartney 70th-anniversary program also features a reprise of the Dire Straits/Sting tune "Money For Nothing" and the evening's finale, in which all the performers sing the Beatles' "Get Back."

THE CAMPBELL PLAYHOUSE, which originally aired between 1935 and 1940 with Orson Welles as host, is now available again. To commemorate the 50th anniversary of Campbell's Soup, talk radio distributor PIA has restored and syndicated the 26 programs, with Helen Hayes as host. Hayes appears in many of the programs, other featured performers include Laurence Olivier, Lucille Ball, and Jack Benny. The radio plays of classic literary works will be available on a market-exclusive, weekly barter basis, with four months of commercial time available for local sale in each of the hour-long shows. For more information on the series, which begins airing in early December, contact PIA's Brad Saul at 312-942-8800.

PETER LUDWIG

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have options of broadcast time and dates.

- Sept. 5, **The Mamas & The Pappas**, Solid Gold Scrapbook, United Stations, one hour
Sept. 5, **Carl Weingarten**, Walter Whitney, Musical Starstreets, two hours

Musical Starstreets, two hours.
Sept. 5, **Royal Guardsmen**, Gary Owens Supertracks, Creative Radio Network, three hours
Sept. 5, **Conway Twitty**, Elvis Hark, Creative Radio Network, one hour

Sept. 5, **Devide**, Rick Dees Weekly Top 40, United Stations, four hours
Sept. 5, **The Association**, Rock Roll & Remember With Dick Clark, United Stations, four hours

Sept. 5, **The Mills Brothers**, The Great Sounds, United Stations, four hours
Sept. 5, **Conway Twitty**, Weekly Country Music Countdown, United Stations, three hours

Sept. 5, **Jeffrey Osborne**, Countdown America With Dick Clark, United Stations, four hours
Sept. 5, **David Lee Roth**, Hot Rocks, United Stations, 90 minutes

Sept. 5, **Melba Moore**, Star Beat, MJ Broadcasting, one hour
Sept. 5, **Royal Guardsmen**, Gary Owens Supertracks, three hours

Sept. 5, **Herbie Hancock**, Jazz Show With David Sedaris, NBC Radio Entertainment, two hours
Sept. 5, **Stryper**, Metalshop, MJ Broadcasting, one hour

Sept. 5, **Crystal Gayle**, Country Today, MJ Broadcasting, one hour
Sept. 6, **Bobby Darin**, Solid Gold Saturday Night, United Stations, five hours

Sept. 6, **Ray Lewis & the News**, On the Radio, Nationally Syndicated Broadcasting Alliance, one hour
Sept. 6, **Rupert Hine**, Rock Over London, United Stations, one hour

Sept. 6, **Patsy Cline**, Solid Gold Country, United Stations, one hour
Sept. 6, **Genesis**, Rock Today, MJ Broadcasting, one hour

Sept. 10, **Buddy Holly**, Solid Gold Scrapbook, United Stations, one hour
Sept. 12, **Ottie Redding**, America, Ringo Starr, etc., Solid Gold Scrapbook, United Stations, one hour

Sept. 12, **Bellamy Brothers**, Country Today, MJ Broadcasting, one hour
Sept. 12, **Ottie Redding**, America, Ringo Starr, etc., Solid Gold Scrapbook, United Stations, one hour

FOR WEEK ENDING SEPTEMBER 6, 1986

Billboard®		ADULT CONTEMPORARY		MOST ADDED	
LAST WEEK		THIS WEEK		NEW TOTAL	
1		2		3	
1		1		1	
2		2		2	
3		3		3	
4		4		4	
5		5		5	
6		6		6	
7		7		7	
8		8		8	
9		9		9	
10		10		10	
11		11		11	
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44		44		44	
45		45		45	
46		46		46	
47		47		47	
48		48		48	
49		49		49	
50		50		50	

FOR WEEK ENDING SEPTEMBER 6, 1986

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HOT ADULT CONTEMPORARY™			
Compiled from national sample of radio playlists			
THIS WEEK	LAST WEEK	2 WEEK AGO	WKS ON CHART
TITLE		ARTIST	
(LABEL & NUMBER OF DISTRIBUTING LABELS)			
1	2	6	8
★ ★ No. 1 ★ ★			
FRIENDS AND LOVERS COLUMBIA 6-61373-EPIC 1 week at No. 1 (Capricorn & Gloria Loring)			
2	1	1	12
STUCK GET IN THE WAY EPIC 3-84-0120 MIAMI SOUND MACHINE			
3	6	10	6
WORKS WITH YOU CUFFYSALE 4-4-2015 ♦ HUEY LEWIS & THE NEWS			
4	3	3	8
DANCING ON THE CEILING MOTOWN 1583 ♦ LIONEL RICHIE			
5	4	5	11
SWEET FREEDOM (THEME FROM "RUNNING SCAREDS") ♦ MICHAEL McDONALD			
6	8	11	10
TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") ♦ BERLIN			
7	5	7	9
TAKEN IN ATLANTIC 7-59404 ♦ MIKE & THE MECHANICS			
8	9	9	9
HIGHER LOVE POLAND 7-10545-WARNER BROS. ♦ STEVE WINWOOD			
9	5	2	13
GLORY OF LOVE (THEME FROM "THE KARATE KID PART II") ♦ PETER CETERA			
10	14	14	13
THE CAPTAIN OF HER HEART A&M 29-38 ♦ DOUBLE			
11	12	15	6
LOVE ZONE JMC 1-9510-ARISTA ♦ BILLY OCEAN			
12	19	29	3
THROWING IT ALL AWAY ATLANTIC 7-69372 GENESIS			
13	14	17	7
SWEET LOVE ELEXTRA 89557 ♦ ANITA BAKER			
14	17	19	5
THE STORY OF MY LIFE COLUMBIA 4-38-061-35 NEIL DIAMOND			
15	11	8	14
YOU SHOULD BE MINE (THE WOOD WOOD SONG) A&M 29-18 ♦ JEFFREY OSBORNE			
16	18	20	5
LOVE ALWAYS GORDY 1-1057-MOTOWN ♦ EL DEBARGE			
17	20	26	4
LONELY IS THE NIGHT ARISTA 1-15211 AIR SUPPLY			
18	13	14	9
ANYTHING FOR LOVE WARNER BROS. 7-28-055 EAGLETON LIGHTFOOT			
19	15	12	13
LOVE TOUCH (THEME FROM "LEGAL MINDS") ♦ ROD STEWART			
20	24	33	3
THE OTHER SIDE OF LIFE POLYGRAM 88-203-7 POLYGRAM ♦ THE MOODY BLUES			
21	16	13	14
INVISIBLE TOUCH ATLANTIC 7-59407 ♦ GENESIS			
22	26	33	1
YOU CAN CALL ME ALI WARNER BROS. 7-28-047 PAUL SIMON			
23	21	18	10
PAPA DON'T PREACH SIRE 7-28-060-WARNER BROS. ♦ MADONNA			
24	23	16	20
YOUR WILDEST DREAMS POLYGRAM 88-200-7 POLYGRAM ♦ THE MOODY BLUES			
25	NEW	1	1
TRUE COLORS POSTNET 37-06247-EPIC ♦ CYNDI LAUPER			
26	25	25	5
MAD ABOUT YOU K-5 52-015-WCA ♦ BELINDA CARLSLE			
27	NEW	1	1
IT'S YOURS CAPITOL 5623 BOB SEGER & THE SILVER BULLET BAND			
28	NEW	1	1
I'LL BE OVER YOU COLUMBIA 28-06280 TOTO			
29	NEW	1	1
COMING AROUND AGAIN ARISTA 1-19-225 CARLY SIMON			
30	37	-	2
DREAMTIME LACS 1-4357 ♦ DARYL HALL			
31	39	-	2
A MATTER OF TRUST COLUMBIA 28-06108 ♦ BILLY JOEL			
32	29	32	4
VENUS LONDON 88-205-7 POLYGRAM ♦ BANANARAMA			
33	33	38	4
KISSES IN THE MOONLIGHT WARNER BROS. 7-28-040 GEORGE BENSON			
34	NEW	1	1
MAGIC SMILE A&M 29-74 ♦ ROSIE VELA			
35	30	33	5
THE BEST OF ME ATLANTIC 7-59-0420 ♦ DAVID FOSTER AND OLIVIA NEWTON-JOHN			
36	28	28	7
THAT WAS THEM, THIS IS NOW ARISTA 1-9-201 ♦ THE MONKEES			
37	22	22	7
THE EDGE OF HEAVEN COLUMBIA 38-08182 ♦ WHAM			
38	32	30	26
NO ONE IS TO BLAME ELEXTRA 7-69545 ♦ HOWARD JONES			
39	27	21	13
IN THE SHAPE OF A HEART A&M 1-9-043-ARISTA ♦ JACKSON BROWNE			
40	35	39	3
SO FAR SO GOOD (FROM "ABOUT LAST NIGHT") A&M 29-18-5322 ♦ SIENA FOSTON			

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John Eddie: I Wasn't Born To Clone

Rocker Calls Springsteen 'A Natural Influence'

BY JIM BESSMAN

NEW YORK John Eddie is not afraid to face the issue head on. No, he is not a Bruce Springsteen clone; yes, he has been deeply influenced by the Boss.

"I can't help the way my voice sounds," says the 27-year-old native of Virginia, who grew up in New Jersey, where he absorbed the Springsteen/East Coast rock sound and ethic.

"I'm proud of [Springsteen's] influence on my work, which is a natural influence, not a ripoff," says Eddie. "When I was young, he was the one I

stood on line to see, and that's who I wanted to be. But it's up to me to do something besides just be him, and I think I can do it."

Eddie admits his self-titled Columbia debut album shows his Springsteen influences off at their strongest. He is quick to add that he was also inspired by Gary Glitter, Rod Stewart & the Faces, J. Geils, Michael Jackson, and even Prince, whose *Lambert* he says he tried to achieve on the track "Cool Walk."

But Eddie says Elvis Presley—an other huge influence—is the artist he truly aspires to be. Joe McEwen, Columbia's East Coast manager of A&R, says he signed Eddie on the strength of his "Elvis Presley-type" live performances. The label executive describes Eddie's singing, especially on the first single, "Jungle Boy," as "Gary Glitter meets Elvis Presley."

McEwen says Columbia's promotional strategy thus far has been "to establish John's AOR, rock'n'roll credibility with 'Jungle Boy' and then follow it with 'Stranded,' which has definite AOR and top 40 potential."

For his part, Eddie is grateful that Columbia cooperated fully on his recording dates, including allowing David Thorne to mix the album. And, as might be expected, he didn't get much resistance on his choice of stellar session musicians Nile Rodgers and Max Weinberg of Springsteen's E Street Band.

"I had no qualms about picking [Rodgers and Weinberg] because they're two of the best," says Eddie. "Anyone who has the opportunity to use Max Weinberg and doesn't is a jerk, as far as I'm concerned."

Eddie adds that he is grateful for the expertise of Bill Drescher, who produced the album but "didn't make it [sound] slick."

Eddie says he was not concerned when "Jungle Boy" peaked at No. 52 on the Hot 100. "That means that only 51 records in the U.S. did better," he says.

Following a promotional tour of Japan, Eddie embarked on a U.S. club tour Aug. 14, with dates booked through October.



Guitar Hero, Texas guitarist Eric Johnson performs at the Bottom Line in New York (Photo: Chuck Puhn)

PAUL MCCARTNEY PRESSES ON

(Continued from page 13)

step, and no way could I substitute for all that experience—we had 10 years of knowing each other inside out. It was difficult, but I didn't want to get rusty on singing, forget how to do it, or become frightened by audiences."

McCartney has appeared at several charity concerts, including Live Aid. But it has been a number of years since he toured.

"I'm starting to think about it now," he says. "I've no definite plans, but I'd be quite happy to tour."

McCartney says the threat of world terrorism doesn't worry him, nor does the painful memory of John Lennon's assassination. "Obviously, for a while, you can't help thinking about things like that," he says. "But I reckon it's the same for everyone. It's just us."

Despite the commercial disappointment of his "Give My Regards To Broad Street" movie, McCartney says he has not given up on the idea of making films. There have been rumors that a possible project might be a Beatles feature, using old clips.

"The Beatles thing is always in a kind of state of flux, really," he says. "It's down to whether we're getting on well or not, and since the breakup there's been a lot of friction with the business."

"But now, George, Ringo, and I are getting on very well. We're kind of friends again, which is nice and very encouraging. If we can maintain that and then get productive, we can get on with things."

"We've had an idea to do [a film]. The provisional title is 'The Long And Winding Road.'" McCartney, with his former bandmates has been particularly difficult, says McCartney. "The minute anybody mentions Apple, someone hits the ceiling. What we've done is to forbid that subject. We did we get friendlier that way. So now, I guess anything could happen, really."

McCartney says he still regards Lennon as the best person with whom he ever worked. "Well, he was good. He was something else." But since Lennon's death in December 1980, the media has thrived on muckraking stories about the relationship between the legendary

songwriting partners. McCartney readily admits that they had their ups and downs, adding that Lennon was "not the sort you wanted to have a stand-up argument with—I knew he'd beat me."

McCartney also says, however, that a well-publicized quote, in which he referred to Lennon as a "maneuvering swine," was taken out of context.

"To put the record straight, I loved him dearly, he was a great man, but he was no angel. That's

the whole point, and, having loved him dearly and as a brother, there's no point in kind of making a saint out of him."

"I don't think he'd want that—he was too realistic. That was the whole pig about John. Mr. Honest. On the day he died, I heard an interview in which he said, 'I don't want to make a martyr. I don't want to be a bloody saint. A bit of peace here and there, but then leave me alone.'"

"That seemed to sum it up, really. So there you go."

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BILLBOARD COVERS IT ALL!

Howard Hewett Begins A New Era Singer Commits To Life After Shalamar

BY STEVEN VORY

LOS ANGELES—Howard Hewett says the release of his Elektra solo album "is the end of an era and the beginning of a new one." Until this year, Hewett was the lead vocalist and spokesman for Shalamar, which had a string of hits on the Solar label here and in England.

But Hewett, who joined the group and the label in 1979, says he left the group "because it wasn't fun anymore. The reviews were calling our last tour The Howard Hewett Show, I knew then it was time to move on."

"I wasn't afraid to leave," he continues. "I just felt that after the glory days with Jeffrey [Daniels] and Jody [Watley], the group deserved to go on for a while. After all, that was the group that gave Solar its first gold record with the 'Big Fun'

album and its first Grammy nomination for 'Dead Giveaway.' But after that, something was missing."

After the 1981 recommitment of current Shalamar members Meki Free and Helena Davis, and the subsequent failure of the group's "Heartbreakers" album, Hewett says he and Davis says he was "totally surprised by the interest from labels and managers." He eventually signed with the Los Angeles-based team of Neil Shunkman and Ron Debbaso, who manage a number of record producers including Jay Graydon, David Foster, and Greg Matheson.

"I wasn't contractually bound to a management deal with [Solar chairman] Dick Grifkey all those years, we had a verbal agreement," says Hewett, suggesting that anything else would have been a conflict of interest on Grifkey's part. "I joined Shunkman and Debbaso because I knew I'd be a priority. I've got too much talent stifled by company politics. It's the same reason I signed with Elektra. [Company chairman] Bob Krasnow and I have enjoyed a great relationship since Solar joined Elektra/Asylum for distribution."

On his debut album, "I Commit To Love," Hewett co-wrote and co-produced eight of the nine tracks with a variety of producers, including George Duke and Stanley Clarke. As a result of this experience, Hewett says, "I don't think I'll ever not be involved in my music sounds in some way. It just makes sense both creatively and businesswise." All of Shalamar's successful albums so far have been supervised by Leon Sylvers.

Hewett's plans were almost derailed by what the vocalist now refers to as "the Miami experience" and "my misunderstanding of the U.S. government." Earlier this year, while sitting in a parked car outside a Miami shopping center, Hewett was arrested by federal

agents and charged with four counts of conspiracy to possess cocaine.

Hewett was recently acquitted of all charges. He remains tightlipped about the details but does say, "It was the worst thing that ever happened to me. I wish to leave what you hear about 'innocent until proven guilty.' It's the other way around in this country. They [the agents] put a gun to my head. I expected Rod Serling to walk out any minute and say, 'You've just stepped into the Twilight Zone.'"

While he was out on bail, Hewett's lawyers delayed the trial until he finished the album. "I just prayed on it and dove into my work," he recalls. "I couldn't let any questions of my innocence keep me from giving my best. But I learned this. When something like this happens, you shouldn't take the situation personally, because a million things happen to people every day. What you should take personally is what you learn from the situation. I learned strength and faith."



Jackson Jive. Mike Jackson enjoys the hard work of finishing her first live album, "Imitation of Love," with three of the writer-producers who collaborated on the project. They are, from left, Jody Watley, Timmy Allen, and Wayne Braithwaite. (Photo: Chuck Pulin)

RHYTHM & BLUES

by Nelson George

PAUL COLLINS—who is one of the biggest "black" artists on the Atlantic label in terms of album sales and airplay—had some interesting comments about crossover and reverse crossover in an interview he gave to *Playboy* magazine, which appears in the October issue.

When asked about his production of Philip Bailey's "Chinese Wall" album, the drummer/singer remarked, "It was a real struggle. Bailey got a lot of flak for being produced by someone who is white. There was this paranoia that the album would not be played by black stations. In this business, you find that there is more racism on the black side of the fence than on the white side. They didn't want to know about me, because I'm white. We did it, though, and broke down some of those walls. 'Easy Lover' was a black hit and a pop hit, and my song 'Sussudio' was a number-three record on the black charts as a result of the thing's being opened up by 'Easy Lover.' The race thing is not great on either side. If you're Prince or Lionel Richie, you can get played on MTV, but not many other black artists can. The reason I was on the video for 'Easy Lover' was that I knew it wouldn't be shown if it was just Phil Bailey. Barriers will break down as there is more crossover, but they are slow to break down."

Not everything Collins said was accurate. After all, while writer/producers have been involved in black music for decades, the reaction to his production of Bailey, one suspects, had more to do with his rock background than his color. But it's worth hearing how a "reverse crossover" expert sees himself.

EX-MOTOWN'ERS Scherrie Payne and Cholly Atkins are involved with two new independent labels: Payne, a former Supreme, is now signed to Superstar International Records of Los Angeles. So is Philip Ingram, brother of Queen's James, and ex-Crusader Wayne Henderson as a staff producer. Another Motown alumna, Mike Luniska, is part of Superstar International's management.

Choreographer extraordinaire Atkins is an consultant to Casino Records of Las Vegas, owned by Lou

Ragland. The young label also has a gospel wing, Spirit Records. To increase its visibility in its hometown, the label recently held a free seminar on the record business in Las Vegas in August. Casino is located at 1500 Sahara Ave., Suite E, Las Vegas, NV 89104, 702-732-1710.

SHORT STUFF Candis Staton, who in recent years had given up r&b to sing gospel, is featured on a 12-inch called "You Got The Love" by the Chicago-based house music group the Souther. Jermaine Jackson, who has been making the first solo concert appearances of his career in recent weeks, was scheduled to appear at New York's Apollo Theatre on Sunday (31). The first single from Little Jackson's Jive/RCA album is "Hot Wax! Unreleased."

Crazy Love. The album's title is "An Imitation Of Love." Timmy Allen and Wayne Braithwaite are among the producer/writers who contributed to the project. Melba Moore and Freddie Jackson just shot the video for the single "A Little Bit More" on a yacht cruising down the Hudson River. The song is on Moore's Capitol album "A Lot Of Love." **Pat LaBelle** makes her non-singing dramatic debut in "Unnatural Causes," a film set to air this fall on NBC-TV about the effects of Agent Orange on Vietnam veterans. **Alfre Woodard**, seen on "St. Elsewhere," is also featured. LaBelle was previously seen as a singer/nightclub owner in "A Soldier's Story." **Philip Moore**, a former Shalamar member, is "Prove Me Right." It's her first record not recorded by the Liggett-Barbaza team. **Robbie Buchanan** produced the single. **Felton Phil** has left Gun Funk Studio to pursue a career as an independent producer. For more information, contact Demetra Music at 415-776-9406. Left off the credits for the original album and 12-inch of "Sweetie," recorded by Jeffrey Osborne, was a production and engineering credit for **Philip Moore**. Moore worked on the track along with Osborne and Hamish Stuart. **Maurice White**, who supervised the soundtrack for the comedy "Armed And Dangerous," produced the title song by

(Continued on page 26)

FOR WEEK ENDING SEPTEMBER 6, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	NO. REPORTERS	NEW TOTAL
TINA TURNER TYPICAL MALE	27	46
CLUB NOUVEAU JEALOUSY	27	76
MELBA MOORE/FREDDIE JACKSON A LITTLE BIT MORE	24	36
JEANNE STREASE	21	43
STACY LATSAM NAIL IT TO THE WALL	16	18

Billboard's addition of a weekly national compilation of the new records most added to the playlists of the radio stations reporting to Billboard. Retail breakdown is a weekly national index of those records with significant sales potential based on initial market reaction on the retail end. See listings regularly in Billboard. The full panel of reporters is published periodically as changes are made or a separate by sending a self-addressed stamped envelope to Billboard, Court Dept. 1315 Broadway, New York, NY 10036.

RETAIL BREAKTHROUS

	NUMBER REPORTING
NEW EDITION STAR ANGEL	27
LOOSE ENDOS EAT UPTIGHT	22
GREGORY ABBOTT SHARE YOU DOWN	18
MAZE/FRANKIE BEVERLY I WANNA BE WITH YOU	
GEOFF BENSON KISSES IN THE MOONLIGHT	

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Billboard. Hot Black Singles SALES & AIRPLAY™

A ranking of the top 40 black singles by sales and airplay respectively, with reference to each title's composite position on the main Hot Black Singles chart

		SALES		ARTIST		HOT 100 RANK	
THIS WEEK	LAST WEEK	TITLE					
1	4	AINT NOTHING GOIN ON BUT THE RENT		GWEN GUTHRIE	1	1	1
2	2	LOVE ZONE		BILLY COLE	2	2	2
3	5	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	3	3	3	3
4	3	GIVE ME THE REASON		LUTHER VACHESON	4	4	4
5	8	OK PEOPLE		TRATTI MARLEE	5	5	5
6	7	DANCING ON THE CEILING		LIONEL RICHIE	6	6	6
7	15	(POP POP POP POP) GOES MY MIND		LEVERT 4	7	7	7
8	1	DO YOU GOT ENOUGH LOVE		SHIRLEY JONES	13	13	8
9	10	THE RAIN		ORIAN - JAMES - JONES	9	9	9
10	13	ONE LOVE		WOODSON	10	10	10
11	14	WALK THIS WAY		RUDE MC B	11	11	11
12	6	SWEET LOVE		ANITA BAKER	12	12	12
13	12	TEMPORARY LOVE THING		FAULI FOLEY	15	15	13
14	8	LOVE THE ONE I'M WITH (A LOTTA LOVE)	MELBA MOORE & RASHI	19	19	14	14
15	20	ALL THE WAY TO HEAVEN		DOUG E FRESH	19	19	15
16	11	WHEN I THINK OF YOU		JANET JACKSON	16	16	16
17	17	CLOSER THAN CLOSE		JEAN CARRE	17	17	17
18	21	ROACHES		BOBBY JIMMY AND THE CRITERS	18	18	18
19	19	THE B.O.S. BAND		20	20	19	19
20	17	RUMORS		TIME & SOCIAL CLUB	26	26	20
21	28	COUNT YOUR BLESSINGS		ASHFORD & SIMPSON	21	21	21
22	21	ANOTHER ONE/HOLEIN' THE HEAD		PRINCE & THE NEW POWER GENERATION	22	22	22
23	25	GIVING MYSELF TO YOU		GLENN GOSPEL	23	23	23
24	36	WORD UP		CAMEO	16	16	24
25	31	LOVE ALWAYS		EL DEBARGE	17	17	25
26	29	FOY'S PARADISE		MELISSA MORGAN	24	24	26
27	26	PRIVATE NUMBER		THE BETS	28	28	27
28	35	SOWETO		JEFFREY OSBORNE	29	29	28
29	24	LOVE OF A LIFETIME		CHAKA KHAN	25	25	29
30	16	SWEET FREEDOM		MICHAEL MC DONALD	31	31	30
31	37	THE MIDNIGHT TOWN		MIDNIGHT STAR	27	27	31
32	30	DISTANT LOVE		THE CONTROLLERS	32	32	32
33	34	YOU SHOULD BE MINE (THE WOO MOO SONG)		JEFFREY OSBORNE	33	33	33
34	—	I WANNA BE WITH YOU	MAZE FEATURING FRANKIE DREVELL	25	25	34	34
35	38	PASSION FROM A WOMAN		KRYSTOL	35	35	35
36	34	LADY SOUL		THE TEMPTATIONS	32	32	36
37	33	POINT OF NO RETURN		NU SHOOZ	42	42	37
38	—	I'M FOR REAL		HOWARD HENNETT	37	37	38
39	23	SAT LA LA		PIECES OF A DREAM	34	34	39
40	—	CAN'T WAIT ANOTHER MINUTE		FIVE STAR	37	37	40

DATE TESTED	TITLE	ARTIST	PERCENT CORRECT
1	2 (POP POP POP POP) GOES MY MIND	LEWITT	4
2	5 WHEN I THINK OF YOU	JANET JACKSON	9
3	3 AIN'T NOTHING ON BUT THE BEAT	GWIN GUETHRIE	1
4	1 LOVE ZONE	BILLY OCEAN	1
5	7 THE RAIN	GRAN "JILLY" JONES	5
6	4 ALL EYES OUT	JAM WITH THE FULL FORCE	20
7	15 LOVE ALWAYS	EL CEBARGE	17
8	19 WORD UP	CAMEO	16
9	13 COUNT YOUR BLESSINGS	ASHFORD & SIMPSON	14
10	8 DANCING ON THE CEILING	LEONEL RICHIE	6
11	5 SOLO SONG	REYFIRE OSBORNE	20
12	23 I'M FOREVER HERE/NO TEND HEAD	PRICE & THE REVOLUTION	18
13	12 ANOTHER FOR REAL	HOWARD HEWITT	27
14	20 THE MIDAS TOUCH	MIDNIGHT STAR	22
15	4 I WANNA BE WITH YOU	MAZE FEATURING FRANKIE BEVERLY	26
16	26 EARTH ANGEL (FROM THE KARATE KID, PART II)	NEW EDITION	30
17	16 ONE LOVE	THE JETTS	25
18	10 LOVE OF A LIFETIME	CHAKA KHAN	25
19	21 GIVING MYSELF TO YOU	GLENN JONES	21
20	22 FOOL'S PARADISE	MELISSA MORGAN	24
21	27 WALK THIS WAY	RUMOR O.M.C.	11
22	4 LAZY SUNDAY	THE TEMPTATIONS	7
23	6 GIVE ME THE REASON	LUTHER VANDROSS	7
24	32 CAN'T WAIT ANOTHER MINUTE	FIVE STAR	34
25	28 ALWAYS	JAMES INGRAM	38
26	9 ON THE WAY TO HEAVEN	DOUG E. FRESH	18
27	8 OH, PEOPLE	PATIL LABELLE	1
28	34 KISS ME IN THE MOONLIGHT	GEORGE BENNETT	40
29	25 PASSION FROM A WOMAN	MYSTLOS	35
30	14 BORROWED LOVE	THE S.O.S. BANO	23
31	11 SWEET LOVE	ANITA BAKER	12
32	31 PRIVATE NUMBER	THE JETTS	28
33	19 SHAKA YOUR DOWN	GRI GORY ABDOU	1
34	10 ONE PLUS ONE	FORCE M.D.'S	45
35	25 TEMPORARY LOVE THING	FULL FORCE	15
36	18 DO YOU GET ENOUGH LOVE	SHIRLEY JONES	13
37	— TYPICAL MALE	TINA TURNER	46
38	— REACTION	REBBE JACKSON	1
39	28 STAY A LITTLE WHILE, CHILD	LOUIE ENDIG	48
40	— WHAT DOES IT TAKE TO WIN YOUR LOVE	KENNY G	51

BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the No. 100 chart.

ABEL
NO OF TITLES
ON CHART

CAPITOL
MCA
WARNER BROS. (4)
Quest (2)
Gettifer (1)
Pooley Plunk (1)
Tommy Boy (1)
ATLANTIC (6)
Island (1)
Omniv (1)
COLUMBIA (7)
Def Jam/Columbia (3)
Jody (2)
Gordy (3)
Tama (1)
POLYGRAM
Mercury (2)
Atlantic Artists (2)
Polydor (1)
A&M
ARISTA (2)
Jive (3)
EPIC (3)
Carrere (1)
Tabu (1)
RCA (3)
Total Experience (1)
ELEKTRA (3)
Solar (1)
CRITIQUE (3)
Critique/Globe Boy (1)
FANTASY
New Hit (1)
Reality/Orpheu (1)
MANHATTAN (2)
P.R. (2)
PROFILE
TOMMY BOY
FRESH
IBCHAM
Wibe (1)
JAM PACKED
JAY
KRISMA
MACOLA
RENEZVOUS
SELECT
SUTRA
ZAKIA

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B-M Behan Mills	HL Hall Leonard
B-3 Big Three	IMM Ivan Mogul
BP Bradley	MCA MCA
CHA Chappel	PSP Peet Southern
CLM Cherry Lane	PLY Plymouth
CPJ Cusco	WIN Warner Bros

Lawyers' Assn. Sets Conference

NEW YORK The Black Entertainment & Sports Lawyers Assn. will hold its sixth annual conference Oct. 29-Nov. 2 at St. Thacker Island, U.S. Virgin Islands. The conference will include panels on sports, film, television, and music negotiations.

Dr. Alvin Pounts, a consultant to "The Cosby Show," will be the keynote speaker. For more information, write 111 E. Thacker Drive, Suite 600, Chicago, Ill. 60601, or call 312-644-6610.

RHYTHM & BLUES

(Continued from page 23)

Atlantic Starr on Manhattan Records... Shirley Jones' followup to "Give Enough Love" is the Kenny Gamble-Dexter Wansel-Cynthia Biggs composition "Last Night I Needed Somebody" on the resurgent Philadelphia International label... Sister Sledge and several members of the Chicago Bears are together in a video for the song "Here To Stay." From the soundtrack of the feature film "Playing For Keeps"... The Diane Quander-Gary Glenn writing team, which gave Anita Baker "Rapture," the title track of her fine album, also wrote the new sin-

gles by R.J.'s Latest Arrival ("Heaven In Your Arms") on Manhattan and Jean Carne ("Flame Of Love") on Omni... Taj Mahal's first album in eight years, "Taj," is coming in October on Gramercy... The Minnesota Black Musicians Awards will be held on Sept. 25 at the Carlton Celebrity Room in Bloomingdale, Black Entertainment Television VJ Donnie Simpson will host. Pete Rhodes & Associates is producing, along with CBS 93 Cable FM on Rogers Cablestations. For tickets and information, call 612-341-2447.



Walter Trout. Walter Trout makes his debut concert appearance at Madison Square Garden before a near-sellout crowd. Walter, one of the founding members of the reggae supergroup the Wailers, which featured Bob Marley and Peter Tosh, promoted the concert himself and is now touring North America. (Photo Chuck Pulin)

FOR WEEK ENDING SEPTEMBER 6, 1986

Billboard TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	LABEL & NUMBER • DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	13	RUN-DM.C. & MURPHY	1217 (R) (R)	** NO. 1 **
2	3	3	22	ANITA BAKER	1111 (R) (R)	4 weeks at No. One
3	2	2	16	BILLY OCEAN	1111 (R) (R)	RAISING HELL
4	7	4	16	WHITNEY HOUSTON	1111 (R) (R)	RAPTURE
5	6	5	16	PATTI LABELLE	1111 (R) (R)	LOVE ZONE
6	5	5	28	JANET JACKSON	1111 (R) (R)	BACK IN BLACK
7	7	7	10	JEFFREY OSBORNE	1111 (R) (R)	WINNER IN YOU
8	11	11	6	SHIRLEY JONES	1111 (R) (R)	CONTROL
9	12	12	6	JEAN CARNE	1111 (R) (R)	EMOTIONAL
10	10	10	13	EL DEBARGE	1111 (R) (R)	ALWAYS IN THE MOOD
11	9	9	30	MELISSA MORGAN	1111 (R) (R)	CLOSER THAN CLOSE
12	10	8	17	THE S.D.S. BAND	1111 (R) (R)	EL DEBARGE
13	14	14	75	WHITNEY HOUSTON	1111 (R) (R)	DO ME BABY
14	21	28	5	DRAM "JUICEY" JONES	1111 (R) (R)	SANDS OF TIME
15	14	13	14	MIDNIGHT STAR	1111 (R) (R)	WHITNEY HOUSTON
16	17	20	6	UTO SELECT	1111 (R) (R)	JUICE
17	19	17	10	BOB JAMES/DAVID SANBORN	1111 (R) (R)	HEADLINES
18	32	45	3	LEVETT ALFORD	1111 (R) (R)	SKELETON PLEEZER
19	20	35	4	FULL FORCE	1111 (R) (R)	DOUBLE VISION
20	16	20	16	PRINCE & THE NEW POWER GENERATION	1111 (R) (R)	BLOODLINE
21	25	30	7	THE TEMPTATIONS	1111 (R) (R)	FULL FORCE GET BUSY ONE TIME
22	18	18	7	PIECES OF A DREAM	1111 (R) (R)	TO BE CONTINUED
23	15	15	63	RENÉE & ANGELA	1111 (R) (R)	JYOIRDE
24	36	—	2	CHAKA KHAN	1111 (R) (R)	STREET CALLED DESIRE
25	27	27	6	BOOGIE BOYS	1111 (R) (R)	DESTINY
26	24	24	42	THE JETS	1111 (R) (R)	SURVIVAL OF THE FRESHEST
27	22	21	16	THE FAY BOYS	1111 (R) (R)	THE JETS
28	26	22	12	RICK JAMES	1111 (R) (R)	BIG AND BEAUTIFUL
29	42	—	39	LISA LISA & CULT JAM WITH FULL FORCE	1111 (R) (R)	THE FLAG
30	29	31	13	THE CONTROLLERS	1111 (R) (R)	LISA LISA & CULT JAM WITH FULL FORCE
31	25	19	37	L.L. COOL J	1111 (R) (R)	STAY
32	34	29	41	NEW EDITION	1111 (R) (R)	RADIO
33	28	25	7	CON FUNK SHUN	1111 (R) (R)	ALL FOR LOVE
34	31	26	14	MU SHOZO	1111 (R) (R)	BURNIN' LOVE
35	43	—	2	MELBA MOORE	1111 (R) (R)	POOLSIDE
36	35	33	12	52ND STREET	1111 (R) (R)	A LOT OF LOVE
37	59	—	2	L.A. DREAM TEAM	1111 (R) (R)	CHI DREN OF THE NIGHT
38	52	—	2	SOUNDTRACK	1111 (R) (R)	KINGS OF THE WEST COAST

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	LABEL & NUMBER • DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	40	16	SIMPLY RED	1111 (R) (R)	PICTURE BOOK
40	30	24	34	STEPHANIE MILLS	1111 (R) (R)	STEPHANIE MILLS
41	41	41	10	GAVIN CHRISTOPHER	1111 (R) (R)	ONE STEP CLOSER
42	47	42	9	CLARENCE CARTER	1111 (R) (R)	DR. C.C.
43	33	34	9	TEENA MARLE	1111 (R) (R)	EMERALD CITY
44	37	32	10	MUTMUE	1111 (R) (R)	THEATER OF THE MIND
45	38	37	20	CASHFLOW	1111 (R) (R)	CASHFLOW
46	48	41	16	GEORGE CLINTON	1111 (R) (R)	R&B SKELETONS IN THE CLOSET
47	44	39	47	WILLIE WONDER	1111 (R) (R)	IN SQUARE CIRCLE
48	49	43	17	STEVIE NICK	1111 (R) (R)	PASSION
49	36	36	39	SADE	1111 (R) (R)	PROMISE
50	50	46	32	FORCE M.D.'S	1111 (R) (R)	CHILLIN'
51	45	38	11	SKYY	1111 (R) (R)	FROM THE LEFT SIDE
52	46	44	69	ATLANTIC STARR	1111 (R) (R)	AS THE BAND TURNS
53	62	—	2	THE DAZZ BAND	1111 (R) (R)	WILD AND FREE
54	56	62	4	SOUNDTRACK	1111 (R) (R)	RUTHLESS PEOPLE
55	51	48	42	CHERRELLE	1111 (R) (R)	HIGH PRIORITY
56	58	55	75	THE NIGHT VANDROSS	1111 (R) (R)	THE NIGHT I FELL IN LOVE
57	54	50	18	TEASE	1111 (R) (R)	TEASE
58	NEW	1	1	STEVE WINWOOD	1111 (R) (R)	BACK IN THE HIGH LIFE
59	57	54	33	COLONEL ABRAMS	1111 (R) (R)	COLONEL ABRAMS
60	53	53	7	RANDY CRAWFORD	1111 (R) (R)	ABSTRACT EMOTIONS
61	57	49	15	PHILIP BAILEY	1111 (R) (R)	INSIDE OUT
62	60	60	25	JOHANNIE KAMP	1111 (R) (R)	PRECIOUS MOMENTS
63	61	51	16	JOHNNY KEMP	1111 (R) (R)	JOHNNY KEMP
64	55	56	33	YARBROUGH & PEOPLES	1111 (R) (R)	GUILTY
65	64	58	24	GEORGE HOWARD	1111 (R) (R)	LOVE WILL FLOW
66	75	72	12	DENISE LASALLE	1111 (R) (R)	RAIN AND FIRE
67	63	65	43	TEDDY PENDERGRASS	1111 (R) (R)	WORKIN' IT BACK
68	66	63	15	THE TEMPTATIONS	1111 (R) (R)	25TH ANNIVERSARY
69	72	70	17	JONATHAN BUTLER	1111 (R) (R)	INTRODUCING JONATHAN BUTLER
70	74	66	21	MAZARTI	1111 (R) (R)	MAZARTI
71	70	64	24	FIVE STAR	1111 (R) (R)	LUXURY OF LIFE
72	65	59	16	PET SHOP BOYS	1111 (R) (R)	PLEASE
73	68	57	19	JUNIOR	1111 (R) (R)	ACQUIRED TASTE
74	69	61	15	DIANA ROSS & THE SUPREMES	1111 (R) (R)	25TH ANNIVERSARY
75	73	67	74	ALEXANDER O'NEAL	1111 (R) (R)	ALEXANDER O'NEAL

* Albums with the greatest sales gain this week. (C) Copyright © 1986, Billboard Publications, Inc. All rights reserved. * Records with the greatest sales gain this week. (C) Copyright © 1986, Billboard Publications, Inc. All rights reserved. * Records with the greatest sales gain this week. (C) Copyright © 1986, Billboard Publications, Inc. All rights reserved.

For 'What's Your Name' Almost Brothers Get Push

NASHVILLE The Almost Brothers' current single, "What's Your Name," is the centerpiece of a radio promotion running through September called "Speed Almost A Weekend In Nashville On The Almost Brothers." The Media Group, based here, is handling the promotional details for the MTM Records act.

Requests in selected markets are asked to send in their names to participating radio stations for a chance to qualify for the grand prize in each market of a trip to Nashville for two.

The prize packages include round-trip airfare, hotel accommodations for three days and two nights, a cruise on the Mississippi, General Jackson, passes to the

Opryland amusement park, and a VIP seating at a taping of the "Nashville Now" television series.

Participating stations are WMLN, Richmond, Va.; WGNA Albany, N.Y.; WCMC Norfolk, Va.; WRHX Raleigh, N.C.; WJHM Phoenix, Ariz.; KOLN Reno, Nev.; KXND Amarillo, Texas; WAMS Wilmington, Del.; KUYU Cheyenne, Wyo., and WMLT Montgomery, Ala. Two other stations, KVOX Casper, Wyo., and WKYG Parkersburg, W. Va.—will also participate in the promotion but will not offer the grand prizes.

Eastern Airlines (in seven markets), Delta Airlines, and American Eagle are among the promotion's major sponsors.

Country Plans To Upgrade CMT Channel's New Owner Eyes New Image

BY EDWARD MORRIS

NASHVILLE Country Music Television (CMT), the four-year-old, 24-hour country music video channel, has been purchased from Music Video Sales by Caribou Communications for \$10 million.

CMT is now being overseen by James William Guercio, head of Caribou, Nyhl Henson, CMT president, and Peter Wilson, chief business manager. All three are major investors in the firm.

Infused with the new money and management, CMT is aiming for a hipper image and an eventual video audience of 40 million.

Henson says the new ownership has committed between \$5 million and \$10 million to upgrade CMT. "Whatever it takes to get it off the

ground." Most of the money, he says, will be spent on marketing, promotions, and equipment upgrading.

According to Henson, Guercio will be the creative element in the new team, Wilson will handle man-

Another feature will be "CMT Teasers," clips from videos in production and outtakes. Henson visualizes these elements as entertaining and as a way to promote new records.

Although The Nashville Network has its own video shop, Henson does not see that channel as a direct competitor for viewers. He characterizes TNN as a "lifestyle" channel rather than a music channel.

By Henson's count, CMT is already being seen in 6.2 million homes. It is beamed over the Telstar 30S satellite to cable systems and broadcasters in the U.S., Canada, and the Caribbean. Although it offers around-the-clock programming, some users carry only a portion of the output.

CMT has marketing reps in St. Louis, Dallas, and Los Angeles. Ad rates have doubled within the past three months, Henson says, and soon will go up again.

'We'll spend whatever it takes'

ey matters, and Henson will go after cable outlet expansion.

In October, during Country Music Month, CMT will launch a national ad campaign under the slogan "Our Country's Music." To offer programming variety, Henson says CMT hopes to link up with Starwood Amphitheatre, in Nashville, and Music Village, in Hendersonville, Tenn., "to add concerts to our mix."

Henson says his research shows that there is no advantage in using video peckers, although he may occasionally use celebrity VJs to introduce the clips.

NASHVILLE SCENE

by Gerry Wood

"THE BACKSTAGE BLUES" (previously titled "Lord, Let Me Be Born Lamented").

"Wow," say the unidentified, "You've got a backstage pass." Then they look at you as though you have something in your possession considerably more valuable than a passkey for the Pearly Gaze. Backstage with the band... the bigshots... the stars? Pardon me if I'm underwhelmed. For someone wanting to see, hear, or enjoy, or understand a concert, the absolutely worst place to be is backstage. My best experiences in the world of music have been out there with the huddled masses during a magic night of song. My worst experiences have been backstage.

Tension. Tempers. Fights. Flare-ups in the audience at a California rap concert? No, backstage at a country or rock concert. Let's examine some of the reasons for the Backstage Blues.

SECURITY We've got to protect Sam Supernova from all those evil forces out there trying to force you to be backstage with sleazy designs on, or her, body and soul. Only they forgot to tell Security that Sucking Sue or Bally Bob actually should be admitted backstage—after the show, of course, and not before—because they are friends of the band, or road managers, or perhaps the band. There are very few Security sentinels in this universe worth their salt. They are exceptions and should be treated and entered into the Smithsonian Institution when passing into their deserved nirvana. The others—and we're talking in terms of thousands—will have a combined IQ of minus 17.

I have attended country concerts where the avant-garde thing to do was to hire motorcycle goons for security. This worked wonderfully for the Rolling Stones in the world of rock when the Altamont killing tainted that august group with an aura of blood. I've seen these simian bash skulls at such laidback functions as a country concert.

THE CHANGING CREDENTIALS SYNDROME. Just to be on the safe side, you check a month before the event that your badge will let you get not only backstage but out into the audience where you can enjoy the act and get a first-hand feel of the fans. Oh,

yes. No problem. Then you check a week before. No problem. And then, just to be on the safe side and because you know what has happened in the past and will probably happen in the future, you check the day before the event. No problem. Pick it up at Will Call in the boxoffice. So you reach the boxoffice, ask for the credentials you set in motion a month ago, and—problem. No name like that.

Finally, after an embarrassing half-hour entrapment at the gate, someone usually will rescue you and take you backstage. But what about my request to get out there where you see the stage? Oh, no. We've got you a backstage pass. It's good anywhere. Great!

After hearing your favorite superstar side-stage sounding like he's singing with a rag in his mouth, supported by a band that's playing from the bottom of a 100-foot well, you venture out into the masses, where the sounds and vibes are good. Then, as the concert winds down and you need to get back backstage to do your journalistic body functions, the gun at the gate says, "Sorry, your pass isn't laminated." Other variations are, "It's the wrong color." "That's backstage, not in the artist area." "No one can go backstage now"—you name it. Meanwhile, backstage is a motley assortment of humanity, from greats to groupies. And you, with the unlaminated pass, are suddenly the leper of the left-outs.

SOLUBLE SOLUTIONS Let's talk about solutions before I mention the backstage idiosyncrasies of stars, managers, and roadies. Backstage is normally an add-back as a traffic jam on the L.A. Freeway or Penn Station in New York when a train or two breaks down in the tunnel to Long Island. What we need backstage is sense. If someone isn't supposed to be in, let's don't let that person in. And if a journalist wants to cover a concert, please don't confine, or imprison (as the case may be), him or her to backstage, but give that person access to the area that means the most, frontstage. And if the decision comes down in backstage or frontstage, put the journalists in front of the stage, where their decisions should be based anyway.

NEWSNOTES: Tammy Wynette's new release, "Alive And Well," is her 50th single project with RCA. (Continued on page 30)

Harlan Howard Getting Another Big Birthday Bash

NASHVILLE The third annual Harlan Howard Birthday Bash & Guitar Pullin' will be held Sept. 16, beginning at 6:30 p.m., at the BMI parking lot here. If it rains, the event will be held the following evening at the same time.

Among the writers and singers scheduled to perform at the benefit are Howard, Tom Schuyler, Carly Putman, Richard Leigh, K.T. Oslin, Max D. Barnes, Troy Seals, Loretta Lynn, Peter McCann, Paul Davis, Judy Rodman, John Schneider, Jamie O'Hara, Dave Loggins, and John Prine.

Also on the bill are Bill Monroe, Ernie Stevens, Becky Hobbs, Billy Joe Shaver, Hillary Karter, Alex Harvey, Emmylou Harris, Rodney Crowell, Rosanne Cash, and Eddie Rabbit. Howard will host the show with Eddie Rabbit and Ernie Stevens.

Proceeds from the ticket sales will be divided between the Nashville Entertainment Assn. and the Nashville Songwriters Assn. International's building fund for the Songwriters Hall of Fame.

Tickets are \$10 each. They are available at the offices of NEA, NSAI, BMI, ASCAP, and SESAC.

FOR WEEK ENDING SEPTEMBER 6, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	128 REPORTS	NEW TOTAL ADDED
JOHN SCHNEIDER AT THE SOUND OF THE TONE	34	83
T GRAHAM BROWN HELL AND HIGH WATER	34	35
MARIE OSMOND YOU'RE STILL NEW TO ME	31	95
DOLLY PARTON WE HAD A LITTLE	29	29

NEW COUNTRY SINGLES

	NEW COUNTRY SINGLES	NEW TOTAL ADDED
Radio Most Added is a weekly national compilation of the new records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial retail orders and the retailers and one stops reporting to Billboard. The full panel of retailers is published periodically as changes occur and is available by sending a self-addressed stamped envelope to: Billboard Chart Dept. 1515 Broadway, New York, N.Y. 10036.		

RETAIL BREAKOUTS

	RETAIL BREAKOUTS	NUMBER REPORTING
CRYSTAL GAYLE CRY	10	10
TANTA TUCKER JUST ANOTHER LOVE	10	10
ROSANNE CASH SECOND TO NO ONE	10	10
STEVE EARLE GUITAR TOWN	10	10
EDDIE RABBIT JUST NEWTON	10	10

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST																																																			
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50						
1	2	3	14	DESPERADO LOVE (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	CONWAY TWITTY WARRNER BROS. 7-28889	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
2	3	4	13	COUNTRY STAR'S LADY (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	HANK WILLIAMS, JR. WARRNER BROS. 7-28889	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	
3	4	5	15	SOMETIMES A MAN (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	EDDY RAVEN WARRNER BROS. 7-28889	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50		
4	5	7	11	LITTLE ROCK (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	REBA MCKENTRE WARRNER BROS. 7-28889	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50			
5	6	6	13	GET MY HEART SET ON YOU (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	JOHN CONLEE WARRNER BROS. 7-28889	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50				
6	7	8	12	STAND A LITTLE RAIN (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	NTTY GRITTY DIRT BAND WARRNER BROS. 7-28889	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50					
7	8	9	10	LOW LOVE (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	RONNIE MCGEE WARRNER BROS. 7-28889	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50						
8	9	10	13	SLOW BOW TO CHINA (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	GRIS NELSON WARRNER BROS. 7-28889	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50							
9	10	14	14	THIS IS HOW YOU KNOW (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	NICOLETTE LARSON (WITH STEVE WARNER) WARRNER BROS. 7-28889	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50								
10	12	15	11	ALWAYS HAVE ALWAYS WILL (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	JANE BRUCE WARRNER BROS. 7-28889	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50									
11	13	16	9	GOODNESS CADILLACS (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	DAWGHT YOKAM WARRNER BROS. 7-28889	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50										
12	14	17	10	LONELY ALONE (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	KEITH WHITLEY WARRNER BROS. 7-28889	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50											
13	16	19	12	TEN FEET AWAY (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	THE FORESTER SISTERS WARRNER BROS. 7-28889	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50												
14	1	2	15	HEARTBEAT IN THE DARKNESS (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	DON WILLIAMS WARRNER BROS. 7-28889	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50													
15	18	22	9	BOTH TO EACH OTHER (FRIENDS & LOVERS) (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	EDDIE RABBITT & JULEE NEWTON WARRNER BROS. 7-28889	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50														
16	17	20	13	WORKING CLASS MAN (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	LACY J. DALTON COLUMBIA 3C 30598	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50															
17	19	23	9	JUST ANOTHER LOVE (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	TANYA TUCKER WARRNER BROS. 7-28889	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																
18	20	25	12	TOWNSHIP (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	STEVE EARLE WARRNER BROS. 7-28889	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																	
19	21	26	7	CRY (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	CRYSTAL GAYLE WARRNER BROS. 7-28889	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																		
20	22	27	8	SECOND TO NO ONE (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	ROSANNE CASH COLUMBIA 3C 30598	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																			
21	23	28	7	ITLL BE ME (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	EXILE WARRNER BROS. 7-28889	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																				
22	25	31	6	TOO MANY TIMES (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	EARL THOMAS CONLEY & ANITA PONTA WARRNER BROS. 7-28889	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																					
23	26	33	9	YOU CAN'T STOP LOVE (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	SCHUYLER, KNOCKLOCK & OVERSTREET MTM 1237-CAUTION	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																						
24	29	35	7	DOO-WA DOO (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	MIKEY GILLEY WARRNER BROS. 7-28889	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																							
25	24	29	9	YOU MADE A ROCK OF A ROLLING STONE (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	THE OAK RIDGE BOYS WARRNER BROS. 7-28889	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																								
26	30	37	5	DON'T WE (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	LEE GREENWOOD WARRNER BROS. 7-28889	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																									
27	31	36	7	SINCE I FOUND YOU (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	THE SWEETHEARTS OF THE ROCCO WARRNER BROS. 7-28889	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																										
28	32	41	5	THAT ROCK WON'T ROLL (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	RESTLESS HEART WARRNER BROS. 7-28889	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																											
29	35	45	4	DIGGIN' UP BONES (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	RANDY TRAVIS WARRNER BROS. 7-28889	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																												
30	31	1	17	STAYING ALONE (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	T.G. SCHARP COLUMBIA 3C 30598	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																													
31	39	42	5	A GIRL LIKE EMPLOY (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	SOUTHERN PACIFIC WARRNER BROS. 7-28889	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																														
32	15	4	15	A FRIEND IN BELIEF (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	MERLE HAGGARD WARRNER BROS. 7-28889	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																															
33	36	36	9	FARTHER DOWN THE LINE (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	LYLE LOVETT WARRNER BROS. 7-28889	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																																
34	37	39	8	THE PAGES OF MY MIND (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	RAY CHARLES COLUMBIA 3C 30598	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																																	
35	41	44	5	I'M NOT TRYING TO FORGET YOU (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	WILLIE NELSON COLUMBIA 3C 30598	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																																		
36	27	50	5	HONEYCOMBS (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	GARY MORRIS WARRNER BROS. 7-28889	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																																			
37	44	9	4	NO ONE MENDS A BROKEN HEART LIKE YOU (C) 1985 J&R MUSIC CORP. (J&R MUSIC CORP.)	BARBARA MANRIELL WARRNER BROS. 7-28889																																																		

Billboard. **Hot Country Singles SALES & AIRPLAY.**™

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart

SALES				AIRPLAY				A ranking of distributing labels by their number of titles on the Hot Country chart.	
THIS WEEK	TITLE	ARTIST	HOT COUNTRY POSITION	THIS WEEK	TITLE	ARTIST	HOT COUNTRY POSITION	LABEL	NO. OF TITLES ON CHART
1	1	DESPERADO LOVE	CONWAY TWITTY 1	1	2	DESPERADO LOVE	CONWAY TWITTY 1	RCA (15) RCA/Curb (1) MCA (13) MCA/Curb (2) WARNER BROS. (13) Reprise (1) Warner/Curb (1) CAPTOL (6) MTM (5) Capitol/Curb (1) COLUMBIA POLYGRAM Mercury (5) America/Smash (2) Epic ABC-AMERICA ALPINE ATLANTIC ATLANTIC/AMERICA BERMUDA DUNES COMPASS EVERGREEN NSD Long Shot (1) PREMIER ONE SILVER DOLLAR STEP ONE	16
2	3	COUNTRY STATE OF MIND	HANK WILLIAMS, JR. 2	2	3	COUNTRY STATE OF MIND	HANK WILLIAMS, JR. 2		
3	5	GO MY HEART SET ON YOU	JOHN CONLEE 5	3	4	SOMETIMES A LADY	EDDY RAVEN 3		
4	4	SOMETIMES A LADY	EDDY RAVEN 3	4	5	LITTLE ROCK	REBA MCENTIRE 4		
5	6	LITTLE ROCK	REBA MCENTIRE 4	5	6	GO MY HEART SET ON YOU	JOHN CONLEE 5		
6	7	SLOW BOAT TO CHINA	GRLES NEXT DOOR 6	6	7	STAND A LITTLE RAIN	WITTY GRITTY DIRT BAND 6		
7	8	STAND A LITTLE RAIN	WITTY GRITTY DIRT BAND 6	7	8	IN LOVE	RONNIE MILSAP 7		
8	9	IN LOVE	RONNIE MILSAP 7	8	9	SLOW BOAT TO CHINA	GRLES NEXT DOOR 6		
9	10	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE 10	9	10	THAT'S NOW YOU KNOW	NICOLETTE LARSON/STEVE WARNER 9		
10	11	GUITARS,CADILLACS	DWIGHT YOAKAM 11	10	12	LOVELY ALONE	THE FORESTER SISTERS 12		
11	12	THAT'S NOW YOU KNOW	NICOLETTE LARSON/STEVE WARNER 9	11	13	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE 10	11	
12	13	LOVELY ALONE	THE FORESTER SISTERS 12	12	14	GUITARS,CADILLACS	DWIGHT YOAKAM 11	7	
13	14	TEN FEET AWAY	KEITH WHITLEY 13	13	1	HEARTBEAT IN THE DARKNESS	DON WILLIAMS 14	1	
14	18	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON 15	14	16	TEN FEET AWAY	KEITH WHITLEY 13	ATLANTIC	
15	17	GUITAR TOWN	STEVE EARLE 18	15	18	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON 15	ATLANTIC/AMERICA	
16	16	WORKING CLASS MAN	LACY J DALTON 16	16	17	WORKING CLASS MAN	LACY J DALTON 16	1	
17	20	JUST ANOTHER LOVE	TANYA TUCKER 17	17	19	JUST ANOTHER LOVE	TANYA TUCKER 17	1	
18	19	CRY	CRYSTAL GAYLE 19	18	21	GUITAR TOWN	STEVE EARLE 18	NSD	
19	2	HEARTBEAT IN THE DARKNESS	DON WILLIAMS 14	19	20	CRY	CRYSTAL GAYLE 19	Long Shot (1)	
20	—	SECOND TO NO ONE	ROSANNE CASH 20	20	22	SECOND TO NO ONE	ROSANNE CASH 20	PREMIER ONE	
21	29	HONEYCOMB	GARY MORRIS 36	21	23	IT'LL BE ME	ERILE 21	SILVER DOLLAR	
22	25	OGGIN' UP BONES	RANDY TRAVIS 29	22	25	DOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER 22	STEP ONE	
23	—	ON THE OTHER HAND	RANDY TRAVIS 28	23	26	YOU CAN'T STOP LOVE	SCHUYLER ANGBLOCK & OVERSTREET 23		
24	—	FARTHER DOWN THE LINE	LYLE LOVETT 33	24	29	DOO-WAH DAYS	MACKEY GILLEY 24		
25	—	YOU'RE STILL NEW TO ME	MARIE OSWMDH WITH PAUL DAVIS 41	25	34	YOU MADE A ROCK OF A ROLLING STONE	THE OAK RIDGE BOYS 25		
26	23	YOU'RE THE LAST THING I HEADED TONIGHT	JOHN SCHNEIDER 49	26	30	DIDN'T WE	LEE GREENWOOD 26		
27	30	HOBDOY IN HIS RIGHT MIND WOULD'VE LEFT ME	GEORGE STRAIT 52	27	—	SINCE I FOUND YOU	SWEETHEARTS OF THE ROAD 27		
28	—	OLD VIOLIN	JOHNNY PACHECO 63	28	—	THAT ROCK WON'T ROLL	RESTLESS HEART 28		
29	—	I'VE ALREADY CHEATED ON YOU	DAVID ALLEN COE/WILLIE NELSON 71	29	11	STRONG HEART	T.G. SHEPPARD 30		
30	—	NO ONE MENDS A BROKEN HEART LIKE YOU	BARBARA MANORELL 37	30	—	OGGIN' UP BONES	RANDY TRAVIS 29		

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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

17 (Pachelbel - Listening On) + Steel Music (D) 18 ALIVE AND WELL (Tom Bell/Cross Arns ASCAP) 19 ALL BECAUSE OF YOU ASCAP/Spinnec ASCAP 20 ALONG FOR THE RIDE (N. TAYLOR) Beverly Hills Music ASCAP 21 ALWAYS HAVE ALWAYS WILL (Carpenter/Bell ASCAP/Capitol ASCAP) 22 ANYTHING FOR LOVE (Meco/CAPAC Air Base ASCAP) 23 BECAUSE YOU'RE MY FRIEND WFLA/Capitol ASCAP 24 BOTH TO EACH OTHER (FRIENDS & LOVERS) Capitol/BMI ASCAP/Spinnec ASCAP 25 CALIFORNIA (Lange/McA ASCAP/Spinnec ASCAP) 26 CHAP LIPS (Tina Turner/Bug BMI) 27 COUNT ME IN (Sister Satchers BMI) 28 DANCE STATE OF MIND (Shaggy/BMI/Capitol BMI/CPP) 29 DADDY'S HOME (Richard Benjamin & Co. ASCAP) 30 THE DAWN SIDE OF TOWN WFLA/Capitol ASCAP Warner Bros. ASCAP 31 DEPENDERD LOVE (Tom Bell/Bug BMI/CPP) 32 DON'T MEET (Glen Larson/Bug BMI/WB ASCAP/Top Spin ASCAP) 33 DREAM UP DREAMS (Paul Simon/Bug BMI/Seagull BMI/Seagull BMI/Digital BMI) 34 EVERYTHING THAT GLITTERS ISN'T GOLD (Paul McCartney/BMI) 35 FASTER DOWN THE LINE (Tom Bell/Bug BMI) 36 FIDDLER MAN (Richard Benjamin BMI/Cross Arns ASCAP/Melody BMI) 37 A FRIEND IN CALIFORNIA	38 A GIRL LIKE I WOULD (Thelma Houston/The Sound By Long Horn BMI/WB ASCAP) 39 GOT MY HEART SET ON YOU (Beverly Hills Music ASCAP) 40 GETTA LUNGE TO LOVE WITHOUT YOU (Lange/Tom Bell ASCAP/CPP RLM) 41 GIVE SOMETHING (Geddy Lee/BMI) 42 THE MISSING CARBLES (Cody Rocker/BMI) 43 HEAVE I GOT A HEART FOR YOU (ASCAP/Blackwood BMI) 44 HEARTBEAT IN THE DARKNESS (L.A. ASCAP/Peacock & ASCAP) 45 HEARTS CAN'T MAKE UP THEIR MINDS TO LOVE (Tom Bell/Bug BMI/CPP) 46 HILL AND HIGH WATER (ASCAP/Meco De Marchi ASCAP/Peacock & BMI) 47 HOW LONG (Dale Meyer/BMI/Screen Gems BMI) 48 HOWDY DO (ASCAP) 49 I KNOW YOU ALREADY Rock & Roll ASCAP/Spinnec ASCAP/Albion BMI 50 I MISS YOU CHAIN (Tom Bell/Bug BMI) 51 I WALKIN' REAL F' BROWN YOUR EYES CBS, BMI/Capitol BMI/Peacock & BMI/Warner Bros. ASCAP 52 I WON'T LET YOU DOWN (Lange/Bug BMI) 53 I'VE BEEN ASKING (Lange/ASCAP/WB ASCAP/Beverly Hills Music ASCAP) 54 IF YOU'RE MEANING LINE YOUR EYES Rock & Roll BMI) 55 I'M GOING TO FORGET YOU (White Noise/Bug BMI) 56 I LOVE YOU (Lange/Bug BMI/ASCAP/WB BMI) 57 IT'S MY LOVE (Paul McCartney/BMI) 58 I'M ALREADY CHASED ON YOU (Paul McCartney/BMI) 59 I'VE GIVEN A MILE (Lange/Bug BMI) 60 I'VE GOT A NEW HEARTACHE (Lange/Bug BMI)	61 I'M GONNA SATURDAY NIGHT AGAIN (Blackwood BMI/Peacock & BMI) 62 I'VE GOT ANOTHER LOVE (Meco/Bug BMI) 63 I'VE GOT A LOVE (Lange/Bug BMI) 64 I'VE GOT A LOVE (Lange/Bug BMI) 65 I'VE GOT A LOVE (Lange/Bug BMI) 66 I'VE GOT A LOVE (Lange/Bug BMI) 67 I'VE GOT A LOVE (Lange/Bug BMI) 68 I'VE GOT A LOVE (Lange/Bug BMI) 69 I'VE GOT A LOVE (Lange/Bug BMI) 70 I'VE GOT A LOVE (Lange/Bug BMI) 71 I'VE GOT A LOVE (Lange/Bug BMI) 72 I'VE GOT A LOVE (Lange/Bug BMI) 73 I'VE GOT A LOVE (Lange/Bug BMI) 74 I'VE GOT A LOVE (Lange/Bug BMI) 75 I'VE GOT A LOVE (Lange/Bug BMI) 76 I'VE GOT A LOVE (Lange/Bug BMI) 77 I'VE GOT A LOVE (Lange/Bug BMI) 78 I'VE GOT A LOVE (Lange/Bug BMI) 79 I'VE GOT A LOVE (Lange/Bug BMI) 80 I'VE GOT A LOVE (Lange/Bug BMI) 81 I'VE GOT A LOVE (Lange/Bug BMI) 82 I'VE GOT A LOVE (Lange/Bug BMI) 83 I'VE GOT A LOVE (Lange/Bug BMI) 84 I'VE GOT A LOVE (Lange/Bug BMI) 85 I'VE GOT A LOVE (Lange/Bug BMI) 86 I'VE GOT A LOVE (Lange/Bug BMI) 87 I'VE GOT A LOVE (Lange/Bug BMI) 88 I'VE GOT A LOVE (Lange/Bug BMI) 89 I'VE GOT A LOVE (Lange/Bug BMI) 90 I'VE GOT A LOVE (Lange/Bug BMI) 91 I'VE GOT A LOVE (Lange/Bug BMI) 92 I'VE GOT A LOVE (Lange/Bug BMI) 93 I'VE GOT A LOVE (Lange/Bug BMI) 94 I'VE GOT A LOVE (Lange/Bug BMI) 95 I'VE GOT A LOVE (Lange/Bug BMI) 96 I'VE GOT A LOVE (Lange/Bug BMI) 97 I'VE GOT A LOVE (Lange/Bug BMI) 98 I'VE GOT A LOVE (Lange/Bug BMI) 99 I'VE GOT A LOVE (Lange/Bug BMI) 100 I'VE GOT A LOVE (Lange/Bug BMI)	101 WHAT DO YOU GO TO MY HEART (Murray ASCAP) 102 WHAT'S YOUR NAME (Richard BMI) 103 WHEN YOU HAVE A HEART TO LOVE (Phillylary Lane BMI) 104 WILL THE WOLF SURVIVE (Lange/Bug BMI/ASCAP/Bug BMI) 105 WITH YOU (Beverly Hills Music BMI) 106 WOMAN OF THE NIGHTMARE (Phillylary Lane BMI) 107 WOUNDING CLASS MAN (Phillylary Lane BMI) 108 SOMEBODY WANTS ME OUT OF MY HEART (Carpenter/BMI/Peacock & BMI) 109 WRAP UP IN YOUR LOVE (Lange/Bug BMI/ASCAP/Bug BMI) 110 YOU CAN'T STOP (Lange/Bug BMI/ASCAP/Bug BMI) 111 YOU'RE STILL A ROCK & ROLLING STAR (Lange/Bug BMI/ASCAP/Bug BMI) 112 YOU'RE STILL NEW TO ME (Lange/Bug BMI/ASCAP/Bug BMI) 113 YOU'RE THE LAST THING I NEEDED TONIGHT (Lange/Bug BMI)
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DAVID KEMP'S TRIBUTE TO TEXAS

David Kemp welcomes everyone to the Labor Day "STAND UP FOR TEXAS" show to be held at the Luby Hotel, Austin, Texas, August 31st, Sept. 1st.

Another fine production by Texas for America Productions, San Antonio, Texas

Sponsored by M & H Enterprises and Allstate Corpus Christi, Texas

NASHVILLE SCENE

(Continued from page 57)

duer Billy Sherrill. It's been 20 years since the one-time Birmingham beaustrun signed with Epic Records. Another anniversary—the 30th—for Grand Ole Opry star Leroy Van Dyke. He launched his country music career in 1956 with the self-penned "Auctioneer."

The Nitty Gritty Dirt Band has been tapped to host "The Country Express," a weekly half-hour country crossover music video show, underwritten by Stroh and aired over many PBS stations. WLVI-FM Montgomery, Ala., is running contour to the "continuum country" format adopted by

many stations. A statement from WLVI says, "We believe that if you're going to be a winner, you can't hide behind 16 songs in a row. We feel that so-called 'Continuum Country' stations are a gross disservice, not only to the artist and record companies but to their listeners, as well. We're proud of our product, and we want our listeners to know the names of the artists we play and the record label responsible for the production." WLVI gets no argument from Steve on this point.

Tom T. Hall's new collection of short stories, "The Acts Of Life," will hit the bookstores in October.

It's published by the University of Arkansas Press... Texas native Johnny Rodriguez is helping rid his home state of litter via a series of English and Spanish radio and television spots built around his song, "Don't Mess With Texas."

SIGNINGS Gales Grever, an artist on the MCA Master Series, to ASCAP... Gospel singer Dennis Arjanian to Word-Nashville Records... and Artists Connie M. Kurtz and Jon Bertini to Nashville's Seaside Productions for management.



Mattea Now. PolyGram artist Kathy Mattea performs her recent single "Love At The Five And Dime" on The Nashville Network's "Nashville Now."

FOR WEEK ENDING SEPTEMBER 6, 1986

Billboard COUNTRY ALBUMS

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THIS WEEK				LAST WEEK				WKS. ON CHART				ARTIST				TITLE				THIS WEEK				LAST WEEK				WKS. ON CHART				ARTIST				TITLE			
				2 WKS. AGO								LABEL & NUMBER DISTRIBUTING/ART. (C)ASC. (U.S.) PRICE												2 WKS. AGO								LABEL & NUMBER DISTRIBUTING/ART. (C)ASC. (U.S.) PRICE							
★ ★ No. 1 ★ ★																																							
1	2	4	7	HANK WILLIAMS, JR. MONTECALA 40000				★ ★ No. 1 ★ ★				MONTANA CAFE								39	26	28	T. G. SHEPPARD COLUMBIA CAFE 40330								IT STILL RAINS IN MEMPHIS								
2	1	1	11	RANDY TRAVIS WARNER BROS. 1-25427 (9.95)				STORMS OF LIFE				(40)				62	21	42	KEITH SLAGGOS JMC INC. 40127												LIVE IN LONDON								
3	3	3	42	THE JUDOS MCA CUBA AME. 1-7041 (9.95) (C)				ROCKIN' WITH THE RHYTHM				41				47	—	9	KEITH WHITLEY MCA ALCA 1-7042 (9.95)												L.A. TO MIAMI								
4	4	2	13	GEORGE STRAIT MCA 5732 (9.95)				A.T.C.				(42)				63	25	42	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 40347												HEROES								
5	5	5	21	DOWNTOWN YOKAM MCA 5732 (9.95) (C)				GUITARS, CADILLACS, ETC.				43				35	30	23	HANK WILLIAMS, JR. WARNER BROS. 1-25427 (9.95)												FIVE-O								
6	6	7	27	REBA MCMENTRE MCA 5851 (9.95) (C)				WHOLEVER'S IN NEW ENGLAND				44				39	20	23	TANYA TUCKER CAPTROL 1-12474 (9.95)												GIRLS LIKE ME								
7	7	12	6	JANIE FRICKE COLUMBIA CAFE 40333				BLACK & WHITE				45				47	36	23	JUDY RODMAN MCA 72050 (9.95)												JUDY								
8	8	14	6	EXILE (EPIC) 40404				GREATEST HITS				46				35	35	4	JIMMY BUFFETT MCA 5732 (9.95)												FLORIDIANS								
9	8	8	13	THE STATLER BROTHERS MERCURY 422-036 782 1 M POLYGRAM (9.95)				FOUR FOR THE SHOW				47				52	57	8	REBA MCMENTRE MCA 5851 (9.95) (C)												REBA NELL MCMENTRE								
10	10	10	27	RONNIE MILSAP MCA 5732 (9.95) (C)				LOST IN THE FRIES TONIGHT				48				50	61	12	SOUTHERN PACIFIC WARNER BROS. 1-25427 (9.95)												KILLBILLY HILL								
11	12	15	13	NITTY GRITTY DIRT BAND WARNER BROS. 1-25427 (9.95)				TWENTY YEARS OF DIRT				49				43	49	14	NICOLETTE LARSON MCA 5732 (9.95)												ROSE OF MY HEART								
12	13	9	28	ALABAMA MCA 5851 (9.95) (C)				GREATEST HITS				50				50	64	43	WILLIE NELSON COLUMBIA CAFE 40333												STARDUST								
13	13	11	22	WAYLON JENNINGS MCA 5851 (9.95) (C)				WILL THE WOLF SURVIVE				51				51	52	259	WILLIE NELSON COLUMBIA CAFE 40333												GREATEST HITS								
14	14	6	24	MERLE HAGGARD MCA 5851 (9.95) (C)				A FRIEND IN CALIFORNIA				52				44	44	28	ANNE MURRAY CAPTROL 1-12474 (9.95)												SOMETHING TO TALK ABOUT								
15	15	17	12	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON & JOHNNY CASH MCA 5851 (9.95) (C)				CLASS OF '55				53				56	45	68	LEE GREENWOOD MCA 5851 (9.95) (C)												GREATEST HITS								
16	21	33	5	RAY CHARLES COLUMBIA CAFE 40333				FROM THE PAGES OF MY MIND				54				54	46	7	RONNIE MCDOWELL MCA 5851 (9.95) (C)												ALL TIED UP IN LOVE								
17	16	13	31	JOHN SCHNEIDER MCA 5851 (9.95) (C)				A MEMORY LIKE YOU				55				46	50	81	ALABAMA MCA 5851 (9.95) (C)												40 HOUR WEEK								
18	20	38	62	ROSANNE CASH COLUMBIA CAFE 40333				RHYTHM AND ROMANCE				56				41	37	26	DON WILLIAMS CAPTROL 1-12474 (9.95)												NEW MOVES								
19	17	18	18	EDDIE RABBITT MCA 5851 (9.95) (C)				RABBITT TRAX				57				57	66	69	RONNIE MCDOWELL MCA 5851 (9.95) (C)												GREATEST HITS VOL. 2								
20	19	16	20	WILLIE NELSON COLUMBIA CAFE 40333				THE PROMISELAND				(58)				61	71	121	THE STATLER BROTHERS MERCURY 422-036 782 1 M POLYGRAM (9.95) (C)												ATLANTA BLUE								
21	34	58	3	SWEETHEARTS OF THE RODEO COLUMBIA 40306				SWEETHEARTS OF THE RODEO				59				53	53	7	ED BRUCE MCA 5851 (9.95) (C)												NIGHT THINGS								
22	29	32	76	GEORGE STRAIT MCA 5851 (9.95) (C)				GEORGE STRAIT'S GREATEST HITS				60				64	20	26	JOHN CONLEE COLUMBIA CAFE 40333												HARMONY								
23	23	29	94	THE JUDOS MCA CUBA AME. 1-7041 (9.95) (C)				WHY NOT ME				61				NEW	1	THE KENDALLS MCA CURE CURE CURE MCA												FIRE AT FIRST SIGHT									
24	28	34	18	STEVE EARLE MCA 5732 (9.95)				GUITAR TOWN				62				67	67	233	WILLIE NELSON COLUMBIA CAFE 40333												ALWAYS ON MY MIND								
25	18	19	11	T. GRAHAM BROWN JMC INC. 1-25427 (9.95)				I TELL IT LIKE IT USED TO BE				63				48	48	52	GEORGE JONES JMC INC. 30555												WHO'S GONNA FILL THEIR SHOES								
26	22	23	45	CARL THOMAS COMLEY MCA 5851 (9.95) (C)				GREATEST HITS				64				55	55	234	ALABAMA MCA 5851 (9.95) (C)												MOUNTAIN MUSIC								
27	43	25	68	THE STATLER BROTHERS MERCURY 422-036 782 1 M POLYGRAM (9.95)				PARDNERS IN RHYME				(65)				NEW	1	LEE GREENWOOD MCA 5732												LOVE WILL FIND ITS WAY TO YOU									
28	24	22	49	GEORGE STRAIT MCA 5851 (9.95) (C)				SOMETHING SPECIAL				66				NEW	1	MICKEY GILLEY EPIC 40353												ONE AND ONLY									
29	36	42	18	THE DARK RIDGE BOYS MCA 5732 (9.95) (C)				SEASONS				67				75	63	45	RAY STEVENS MCA 5851 (9.95)												I HAVE RETURNED								
30	30	43	10	GIRLS NEXT DOOR MCA 5851 (9.95) (C)				THE GIRLS NEXT DOOR				68				60	65	47	LEE GREENWOOD MCA 5851 (9.95) (C)												STRAPELINE								
31	37	75	7	DAVID ALLEN COE MCA 5851 (9.95) (C)				SON OF THE SOUTH				69				65	56	125	ALABAMA MCA 5851 (9.95) (C)												ROLL ON								
32	32	47	3	LACY J. DALTON COLUMBIA 40333				HIGHWAY DIVER				70				70	69	20	RAY PRICE STEP ONE 508 (9.95)												PORTRAIT OF A SINGER								
33	40	51	38	STEVE WARNER MCA 5851 (9.95) (C)				LIFE'S HIGHWAY				71				38	40	14	CONWAY TWITTY WARNER BROS. 1-25427 (9.95)												FALL IN FOR YOU FOR YEARS								
34	69	68	5	MARTY STUART COLUMBIA 40333				MARTY STUART				72				58	62	14	PAKE MCINTIRE MCA 5851 (9.95) (C)												TOO GOOD TO GROW UP								
35	NEW	1	CRYSTAL GAYLE WARNER BROS. 1-25427					STRAIGHT TO THE HEART				73				41	41	26	EVERLY BROTHERS MCA 5851 (9.95) (C)												BORN YESTERDAY								
36	31	31	10	THE FORESTER SISTERS WARNER BROS. 1-25427 (9.95)				PERFUME, RIBBONS, AND PEARLS				74				69	59	181	ALABAMA MCA 5851 (9.95) (C)												THE CLOSER YOU GET								
												75				71	70	112	THE STATLER BROTHERS MERCURY 422-036 782 1 M POLYGRAM (9.95)												TODAY								

POP DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	COMPILATION	ARTIST
CLUB PLAY						
Compiled from a national sample of dance club playlists						
1	2	3	4	5	6	7
1	2	2	8	POINT OF NO RETURN (REMIX) ATLANTIC 00802	*** NO. 1 ***	● NU SHOZ
2	3	6	7	DOWN AND COUNTING (C) MC 00000	1 week at No. One	● CLAUDIA BARRY
3	1	1	11	AIN'T NOTHING GOIN' ON BUT THE RENT ATLANTIC 00802		● GWEN GUTHRIE
4	5	7	7	TWO OF HEARTS ATLANTIC 00802		● STACEY Q
5	6	5	8	PAPA DON'T PREACH ATLANTIC 00802		● MADONNA
6	7	8	8	MUSIC THAT YOU CAN DANCE TO ATLANTIC 00802		● SPARKS
7	10	14	6	WALK THIS WAY ATLANTIC 00802		● RUN-DMC
8	9	9	5	SWEET FREEDOM (REMIX) ATLANTIC 00802		● MICHAEL MCDONALD
9	21	46	3	WHEN I THINK OF YOU (REMIX) ATLANTIC 00802		● JANET JACKSON
10	14	23	4	SUMMER OF LOVE (REMIX) ATLANTIC 00802		THE B-52'S
11	12	16	6	LOVE OF A LIFETIME (REMIX) ATLANTIC 00802		● CHAKA KHAN
12	6	4	7	SWEET AND SEXY THING (REMIX) ATLANTIC 00802		● RICK JAMES
13	13	12	7	YOU & ME ATLANTIC 00802		● SIMPHONIA
14	19	26	3	MISSIONARY MAN (REMIX) ATLANTIC 00802		● EURYTHMICS
15	15	17	7	LOVE CAN'T TURN AROUND ATLANTIC 00802		FARLEY "JACKMASTER" FUNK & JESSE SAUNDERS
16	17	17	6	CAN'T GIVE HER UP (REMIX) ATLANTIC 00802		● SKIP WORTH & TURNER
17	17	17	2	GOTTA SEE YOU TONIGHT ATLANTIC 00802		● BARBARA ROY
18	17	17	6	MAN SIZE LOVE (REMIX) ATLANTIC 00802		● KILLYMAX
19	17	17	2	CANDYBAR EXPRESS (REMIX) ATLANTIC 00802		● LOVE AND MONEY
20	20	29	2	SO WET (REMIX) ATLANTIC 00802		● JEFFREY OSBORNE
21	6	1	10	VENUS (REMIX) ATLANTIC 00802		● BANANARAMA
22	27	38	1	CELEBRATE ATLANTIC 00802		● SUBJECT
23	26	31	1	FOR TONIGHT ATLANTIC 00802		● NANCY MARTINEZ
24	17	30	6	WISER AND WEAKER (REMIX) ATLANTIC 00802		● DENISE WILLIAMS
25	17	43	1	SAMPLE THAT! ATLANTIC 00802		● BANG ORCHESTRA
26	30	35	2	BORROWED LOVE (REMIX) ATLANTIC 00802		● THE S.O.S. BAND
27	49	35	2	BASSLINE (REMIX) ATLANTIC 00802		● MANTRONIX
28	35	40	1	HOW MANY HEARTS ATLANTIC 00802		● EVELYN THOMAS
29	48	48	1	PARANOIMIA (REMIX) ATLANTIC 00802		● THE ART OF NOISE WITH MAX HEADROOM
30	27	27	10	JACK YOUR BODY ATLANTIC 00802		● STEVE SUEK HURLEY
31	41	—	2	LOVE IN THE SHADOWS (REMIX) ATLANTIC 00802		● E.G. DAILY
32	48	17	1	DIAMOND GIRL ATLANTIC 00802		● NICE & WILD
33	48	—	2	YOU ARE EVERYTHING ATLANTIC 00802		● JAMES (D TRAIN) WILLIAMS
34	30	17	1	I CAN'T THINK ABOUT DANCIN' (REMIX) ATLANTIC 00802		● MISSING PERSONS
35	17	42	2	DANCE WITH ME ATLANTIC 00802		● ALPHAVILLE
36	35	26	6	BURNIN' UP (REMIX) ATLANTIC 00802		● MICHAEL JOHNSON
37	48	—	2	SPIRIT IN THE SKY ATLANTIC 00802		● DOCTOR AND THE MEDICS
38	40	17	1	I GOT YOU COVERED ATLANTIC 00802		● DONNA GARAFFA
39	49	—	2	ONE LOVE (REMIX) ATLANTIC 00802		● WHOOH!
40	41	—	2	CAN'T WAIT ANOTHER MINUTE ATLANTIC 00802		● FIVE STAR
41	NEW	—	1	CAN'T LIVE WITHOUT YOUR LOVE ATLANTIC 00802		● SUZY
42	23	16	2	JUMP BACK ATLANTIC 00802		WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT
43	NEW	—	1	ANDERLOVER - /GIRLS & BOYS ATLANTIC 00802		● PRINCE & THE REVOLUTION
44	27	49	6	STOP & THINK ATLANTIC 00802		● MICHELLE GOULET
45	NEW	—	1	RUTHLESS PEOPLE ATLANTIC 00802		● MARK JAGGER
46	NEW	—	1	LOVE COMES QUICKLY (REMIX)/THAT'S MY IMPRESSION ATLANTIC 00802		● PET SHOP BOYS
47	15	50	1	OVER AND OVER (REMIX) ATLANTIC 00802		● COLONEL ABBAMS
48	29	17	2	HOW TO WIN YOUR LOVE ATLANTIC 00802		● SPENCER JOHNS
49	NEW	—	1	STAY A LITTLE WHILE, CHILD (REMIX) ATLANTIC 00802		● LOOSE ENDS
50	NEW	—	1	NIGHTMARE OF A BROKEN HEART ATLANTIC 00802		● C. BANK

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	COMPILATION	ARTIST
12 INCH SINGLES SALES						
Compiled from a national sample of retail store sales reports						
1	2	3	4	5	6	7
1	3	5	12	TWO OF HEARTS ATLANTIC 00802	*** NO. 1 ***	● STACEY Q
2	1	1	7	PAPA DON'T PREACH ATLANTIC 00802	1 week at No. One	● MADONNA
3	6	8	3	DOWN AND COUNTING ATLANTIC 00802		● CLAUDIA BARRY
4	2	2	10	VENUS (REMIX) ATLANTIC 00802		● BANANARAMA
5	5	4	10	AIN'T NOTHING GOIN' ON BUT THE RENT ATLANTIC 00802		● GWEN GUTHRIE
6	4	3	15	RUMORS/VICIOUS RUMORS ATLANTIC 00802		TIME'S SOCIAL CLUB
7	8	50	3	WHEN I THINK OF YOU (REMIX) ATLANTIC 00802		● JANET JACKSON
8	7	6	8	POINT OF NO RETURN (REMIX) ATLANTIC 00802		● NU SHOZ
9	12	19	3	SUMMER OF LOVE (REMIX) ATLANTIC 00802		THE B-52'S
10	25	—	2	ANOTHER LOVER - /GIRLS & BOYS ATLANTIC 00802		● PRINCE & THE REVOLUTION
11	9	14	7	BORROWED LOVE (REMIX) ATLANTIC 00802		● THE S.O.S. BAND
12	14	22	4	THE RAIN (REMIX) ATLANTIC 00802		● ORAN - "JUICE" JONES
13	15	13	6	MAN SIZE LOVE (REMIX) ATLANTIC 00802		● KILLYMAX
14	13	11	8	MUSIC THAT YOU CAN DANCE TO ATLANTIC 00802		● SPARKS
15	10	9	15	FLY TAKE YOU ON/UNWINDING FOR YOUR LOVE ATLANTIC 00802		HANSON & DAVIS
16	17	21	5	SWEET FREEDOM (REMIX) ATLANTIC 00802		● MICHAEL MCDONALD
17	19	23	5	WALK THIS WAY ATLANTIC 00802		● RUN-DMC
18	16	12	16	BABY LOVE ATLANTIC 00802		● REGINA
19	11	7	6	LOVE OF A LIFETIME (REMIX) ATLANTIC 00802		● CHAKA KHAN
20	30	—	2	STAY A LITTLE WHILE, CHILD (REMIX) ATLANTIC 00802		● LOOSE ENDS
21	35	30	4	ON PEOPLE (REMIX) ATLANTIC 00802		● PATTI LABELLE
22	28	—	2	LOVE IN THE SHADOWS (REMIX) ATLANTIC 00802		● E.G. DAILY
23	37	38	6	PRIVATE HUMOUR (REMIX) ATLANTIC 00802		● THE JETS
24	24	—	3	OVER AND OVER (REMIX) ATLANTIC 00802		● COLONEL ABBAMS
25	31	31	9	CAN'T LIVE WITHOUT YOUR LOVE ATLANTIC 00802		● SUZY
26	29	45	3	NIGHTMARE OF A BROKEN HEART ATLANTIC 00802		● C. BANK
27	27	41	3	MISSIONARY MAN (REMIX) ATLANTIC 00802		● EURYTHMICS
28	32	18	19	NASTY (REMIX) ATLANTIC 00802		● JANET JACKSON
29	21	24	3	PARANOIMIA (REMIX) ATLANTIC 00802		● THE ART OF NOISE WITH MAX HEADROOM
30	16	7	9	YOU & ME ATLANTIC 00802		● SIMPHONIA
31	41	—	2	CAN'T GIVE HER UP (REMIX) ATLANTIC 00802		● SKIP WORTH & TURNER
32	23	37	5	I GOT YOU COVERED ATLANTIC 00802		● DONNA GARAFFA
33	26	28	13	MAD ABOUT YOU (REMIX) ATLANTIC 00802		● BELINDA CARLISLE
34	49	34	6	THE HOUSE MUSIC ANTHEM/MOVE YOUR BODY ATLANTIC 00802		● MARSHALL JEFFERSON
35	50	—	2	WORD UP ATLANTIC 00802		● CAMEO
36	46	35	6	WE DON'T HAVE TO TAKE OUR CLOTHES OFF ATLANTIC 00802		● JERMAINE STEWART
37	NEW	—	1	DANCING ON THE CEILING (REMIX) ATLANTIC 00802		● LIONEL RICHIE
38	RE-ENTRY	—	1	ROACHES ATLANTIC 00802		BOBBY JIMMY AND THE CRITTERS
39	22	10	15	SLEDGEHAMMER (REMIX) ATLANTIC 00802		● PETER GABRIEL
40	40	42	5	SHARPEX ATLANTIC 00802		● ERKA
41	42	15	13	NOBODY'S BUSINESS ATLANTIC 00802		● BILLE
42	NEW	—	1	SAMPLE THAT ATLANTIC 00802		BANG ORCHESTRA
43	NEW	—	1	TYPICAL MALL (REMIX) ATLANTIC 00802		● TINA TURNER
44	38	—	2	GOTTA SEE YOU TONIGHT ATLANTIC 00802		● BARBARA ROY
45	20	17	9	PASSION FROM A WOMAN (REMIX) ATLANTIC 00802		● KRYSTOL
46	NEW	—	1	SPIRIT IN THE SKY ATLANTIC 00802		● DOCTOR AND THE MEDICS
47	33	25	7	HOW CAN WE BE WRONG ATLANTIC 00802		● TRINERE
48	—	—	2	DIAMOND GIRL ATLANTIC 00802		● NICE & WILD
49	36	47	4	SO WET (REMIX) ATLANTIC 00802		● JEFFREY OSBORNE
50	34	36	15	ON! AMOUR (REMIX)/WALK ON DOWN THE LINE ATLANTIC 00802		● ERSARISE

BREAKOUTS

Titles with future chart potential based on club play this week

1. NOTHING IN COMMON (REMIX) (ATLANTIC) WIPY BOYS
2. SUMMERTIME, SUMMERTIME NOCCA (ATLANTIC) WIPY BOYS
3. REACTION (REMIX) (ATLANTIC) WIPY BOYS
4. I SURVIVED PARIS, PAROEE ROE (ATLANTIC) WIPY BOYS
5. DON'T YOU TRY IT (ATLANTIC) WIPY BOYS
6. ONE STEP (REMIX) (ATLANTIC) WIPY BOYS
7. I CAN'T STOP/ROCK ME (ATLANTIC) WIPY BOYS
8. NAIL IT TO THE WALL (REMIX) STACY (LATTAW) WIPY BOYS

BREAKOUTS

Titles with future chart potential based on sales reported this week

1. YOU ARE EVERYTHING (JAMES (D TRAIN) WILLIAMS) (ATLANTIC)
2. LOVE COMES QUICKLY (REMIX)/THAT'S MY IMPRESSION (PET SHOP BOYS) (ATLANTIC)
3. (I WANT TO GO TO) CHICAGO R T & THE ROCKMAN UNLIMITED (ATLANTIC)
4. SUMMERTIME, SUMMERTIME NOCCA (ATLANTIC) WIPY BOYS

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TOP LATIN ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports

WEEK	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	LABEL	W. IN	W. IN	W. IN
1	1	33	1	JOSE JOSE	PROHIBIDAS	ARCA 1404			
2	2	21	2	ROBERTO CARLOS	ROBERTO CARLOS B6	EMI 11247			
3	3	29	3	RODOLFO	PAJARA BLANCA	EMI 10010			
4	4	25	4	DIAMANTO	PRO AMOR AL ARTE	EMI 10010			
5	5	13	5	RODOLFO	SIEMPRE	ARCA 1405			
6	6	15	6	GRUPO FLAMBO	NO ME OLVIDAS	ARCA 1406			
7	7	16	7	MARCELA	COMPLETAMENTE TUYA	EMI 10010			
8	8	17	8	RODOLFO	SIEMPRE	ARCA 1405			
9	9	18	9	YOLANDA MONTE	LUZ DE LUNA	EMI 10010			
10	10	19	10	JOSE LUIS PERALES	CON EL PASO DEL TIEMPO	EMI 11248			
11	11	20	11	LESISTE	FUGA	EMI 10010			
12	12	21	12	EMMANUEL	EMMANUEL	EMI 11249			
13	13	22	13	CAROLAN CAMELON	ATREVE	SONOTONE 1401			
14	14	23	14	JOSE FELICIANO	YA SOY TUYO	ARCA 1415			
15	15	24	15	JORGE MUÑIZ	LA OTRA PARTE DE TI	ARCA 1416			
16	16	25	16	BEATRIZ ARRIAGA	A PUNTO DE	EMI 10010			
17	17	26	17	JUAN GABRIEL	PENSAMIENTOS	ARCA 1417			
18	18	27	18	JULIO ANGEL	ENSEÑANOS	ARCA 1418			
19	19	28	19	NICOLA DE BARI	ENAMORARSE	EMI 11250			
20	20	29	20	ALVARO TORRES	TRES	PROFONO NOVA			
21	21	30	21	RODOLFO	SIEMPRE	ARCA 1405			
22	22	31	22	MIAMI SOUND MACHINE	PRIMITIVE	SONOTONE 1414			
23	23	32	23	NELSON NEY	EL GRAN NELSON NEY	EMI 10010			
24	24	33	24	PIMPINELA	LUCIA Y JAQUILIN	EMI 11251			
25	25	34	25	GLENN MONROIG	GLENN MONROIG	ARCA 1419			
26	26	35	26	EL GRAN MONROIG	YO SUEÑO	ARCA 1420			
27	27	36	27	ROBERTO VALERO	VALERO	ARCA 1421			
28	28	37	28	FRANKY RUIZ	SOLISTA PERNO SORLEN	ARCA 1422			
29	29	38	29	WILFORD VARGAS	LA MEDICINA	ARCA 1423			
30	30	39	30	BONNY CEPEDA	YO SU ORQUESTA	DANCE VITE BALALLO	ARCA 1424		
31	31	40	31	JANIA ALL STARS	VIVA LA CHARRANGA	ARCA 1425			
32	32	41	32	ROBERTO TORRES	ELEGANTEMENTE	ARCA 1426			
33	33	42	33	JOHNNY VENTURA	SORIANO Y CAPULLO	ARCA 1427			
34	34	43	34	HANSEL Y RAUL	LA MAGIA DE	ARCA 1428			
35	35	44	35	RALPHY LEVITT	SOMOS EL SON	BRONCO 139			
36	36	45	36	ANDY MONTANEZ	ANDY MONTANEZ	ARCA 1429			
37	37	46	37	LA GRAM MARZANA	MANIZANATE	ARCA 1430			
38	38	47	38	ISMAEL MIRANDA	LUNA NUEVA VISIÓN	ARCA 1431			
39	39	48	39	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	TH 2386			
40	40	49	40	ORQUESTA LA SOLUCION	BRINDEMOS	TH 2400			
41	41	50	41	OSCAR OLSEN	OSCAR B6	TH 2401			
42	42	51	42	PAQUITO GUZMAN	LAS MEJORES BALADAS EN SALSA	TH 2411			
43	43	52	43	LA PATRULLA 15	NOCHE DE COSAS	TH 2412			
44	44	53	44	WILLIE COLON	ESPECIAL #5	SONOTONE 1415			
45	45	54	45	EL GRAN COMBO	NUESTRA MUSICA	COMBO 1405			
46	46	55	46	CELIA CRUZ/TITO PUEVO	HOMENAJE A BENNY MORÉ VOL. 3	ARCA 1432			
47	47	56	47	LUIS RAMIREZ	REY DE LA PAZ	SABOR CON CLASE	CAYMAN 1004		
48	48	57	48	COCO VALDIZ	Y SU NUEVA TRUJA	MEJOR QUE CLUNIA	TEAM 7004		
49	49	58	49	PERMANENTE	PERMANENTE	PRIMA PRIMA	SONOTONE 1416		
50	50	59	50	WILLIE ROSARIO	WILLIE ROSARIO	ARCA 1433			
51	51	60	51	LOS CAMINANTES	AMOR SIN PALABRAS	ARCA 1434			
52	52	61	52	LA MAFIA	LA MAFIA 1986	EMI 11252			
53	53	62	53	LOS YONICS	LOS YONICS	PROFONO NOVA			
54	54	63	54	USA LOPEZ	USA LOPEZ	PROFONO NOVA			
55	55	64	55	LOS BUIAS	LOS BUIAS	PROFONO NOVA			
56	56	65	56	LOS TIGRES DEL NORTE	EL OTRO MEXICO	PROFONO NOVA			
57	57	66	57	AGUA PRIETA	ALLA NOS VEMOS EN MEXICO	PROFONO NOVA			
58	58	67	58	LOS BONHADOS	17 SUPERETIQUETAS	PROFONO NOVA			
59	59	68	59	GRUPO PEGASO	EL ANAGRAMADO	EMI 10010			
60	60	69	60	GRUPO FLAMBO	GRUPO FLAMBO	EMI 10010			
61	61	70	61	ANTONIO AGUILAR	LA TAMBORA	MELODY 2001			
62	62	71	62	GRUPO MAZZ	NUMERO 106	ARCA 1435			
63	63	72	63	GRUPO LA SOMBRERA	SOMBRERA LOVE	PROFONO NOVA			
64	64	73	64	RAMON OLIVERA	QUE SE FUE TIERRA MALA	PROFONO NOVA			
65	65	74	65	LOS BUIAS	ADONCE	PROFONO NOVA			
66	66	75	66	OLUCE LOBO	PROFONO NOVA	PROFONO NOVA			
67	67	76	67	LOS INVASORES DE NUEVO LEBAN	ME ROMPERON TU RETRATO	PROFONO NOVA			
68	68	77	68	GRUPO PEGASO	COMO UNA ESTRELLA	EMI 10010			
69	69	78	69	JUAN SEBASTIAN	RUMORES	ARCA 1436			
70	70	79	70	ADELITA TABARES	AL MIMIO NIVEL	ARCA 1437			
71	71	80	71	ADRI CUEVAS	LA VOZ DE MEXICO	ARCA 1438			
72	72	81	72	CARLOS GOMEZ	ANGELITO TUYO	ARCA 1439			
73	73	82	73	LOS CADETES DE LINARES	OSPEDIDA CON MARICHA	ARCA 1440			
74	74	83	74	LOS CAMINANTES	15 ETIQUETAS	ARCA 1441			
75	75	84	75	REVELACION 2000	EL BOMBASTICO	ARCA 1442			

LATIN

by Enrique Fernandez

HAS THE LATIN POP BALLAD run its course? U.S. Latin radio plays almost nothing but. Record producers are as flashy (and expensive, that's the rub) as ever. And the newest market, immigrants from Central America, are avid ballad fans. But there are signs that this genre, which has dominated the Latin market for over a decade, may be in trouble.

The pop ballad may be in for some trouble

Traditionally, the U.S. Latin market had been a widely scattered field with radically different musical tastes. The largely Puerto Rican Northeast favored salsa. Cubans in Florida preferred chachacha, a salsa variant, their own Latin pop/fusion, otherwise known as the Miami sound, and Spain's romantic balladeers. California Mexicans' tastes ran to the traditional *ranchera*, the country music of Mexico, and other regional genres. While in the Southwest, particularly Texas, a population with Mexican ancestry cultivated the border music known as *norteno* and a Mexo-pop sound known as the *canción tejana*.

This heterogeneous market has been serviced by independent companies—some with licenses from the Latin divisions of the majors—and the bulk of the business was catalog. It was a traditional, roots-oriented market. Along came the multinationals with a product for all tastes—the Latin pop ballad. Spurred by the comparative strength of the U.S. Latin market, particularly after the Latin American currency devaluation made this dollar-based market more desirable

than ever, the majors set up shop among U.S. Latinos. The ballad conquered the market—radio, venues, everything—until romantic music literally filled the air.

But things have not gone so well for the majors, as the ongoing personnel trimmings show. Parallel imports took the initiative out of promoting international talent that is available much more cheaply from Latin American labels. And record sales in the U.S. Latin market have leveled off with the exorbitant costs of Latin pop productions.

And though the first great Latin crossover phenomenon of the past few years was a balladeer, Julio Iglesias, the second, Miami Sound Machine, was closer to salsa, and at any rate, its crossover was achieved at a much lower cost.

That's the bottom line. The traditional roots genres, like salsa and *ranchera*, have always been lean and streetwise. If we can't afford a limo, we take a bus. Or we walk, carrying our own instruments. It's not that these artists don't deserve a little luxury. It's just that they, and their labels, are used to the street and its vicinities. The major labels have promoted a glamorous, high-rent scene and it's been, God knows, a lot of fun. But the party may be over.

ONE WAY IN WHICH INDIES have copied some of the majors' promotional muscle is by putting out dance (salsa or *merengue*) covers of heavy Latin pop ballads. **TH**, a label that has specialized in Puerto Rican salsa, is releasing a series of LPs called "Campán y Ron," and its first album is Paquito Guzmán's "Las Mejores Baladas En Salsa." Such moves don't please everybody, however, particularly at the majors, where the original versions were made into hits.

CLASSICAL

by Is Horowitz

GOING ON 26: The Joan Sutherland-Luciano Pavarotti "Anniversary Tour," which kicks off Tuesday (21) in Oakland, Calif., moves quickly from one outsize venue to another in Los Angeles and Chicago, and ends Sept. 16 in New York's Madison Square Garden.

The tour is timed to benefit (and benefit from) new albums by each artist, and London Records has mounted a promotional campaign to match the occasion. A special poster built around the anniversary theme, plus other in-store display material and ads in key consumer publications will support the drive, says the label's Kevin Coppes.

What's the anniversary? For Pavarotti, it marks 25 years since his operatic debut in Reggio Emilia, Italy, as Rodolfo in "Bohème." For Sutherland, 1961 was the year she made her U.S. debuts in three major opera houses: San Francisco, Chicago's Lyric, and New York's Metropolitan.

Unbelievably, in view of her bulging disk catalog, Sutherland's new album is a collection of bel canto arias she has never recorded before. It was produced in London last summer, with Richard Bonynge conducting the Welsh National Opera Orchestra. Pavarotti's new album, a compilation of excerpts from prior operatic recordings, will be specially priced: \$1 under the regular LP and cassette tab.

It's hard to believe that Dame Sutherland has already recorded 35 complete operas for London (if one includes the "Acta and Galateia" she performed on for L'Oiseau-Lyre, which London distributed). And she's not done yet. There's much more on the way.

Coming this fall is Handel's "Athalia," with the Academy of Ancient Music directed by Christopher Hogwood, only music specialist Emma Kirkby will also be in the cast. More Handel with Sutherland is

due next year, when "Rodelinda" will be released. A second version of her acclaimed "L'Esperanza" should be come available a year hence, and come this October first sessions are planned for an "Anna Bolena." Sutherland also has a crossover foray in the works: a collection of movie songs made famous by Jeanette MacDonald. No release date has been fixed.

Sutherland and Pavarotti celebrate an anniversary

From Pavarotti there is an "Idomeneo" awaiting release, as well as an "Aida," already recorded but perhaps a year away from appearance in record shops. He will also co-star with Sutherland in her "Norma." The tenor has appeared in 28 complete operas on London, 11 of which star his soprano anniversary colleague, as well.

PASSING NOTES: Barbara Peterson, BMI's vice president for concert music administration, will be a featured speaker at the annual meeting of the National Association of Music Educators in Colorado Springs in November. Steve Gates has left promotional post at Philips Records to join the Harold Shaw concert management agency.

At Super Bowl time last January, Sir George Solti and the Chicago Symphony recorded "Bear Down, Chicago Bears," with the chorus directed by Margaret Hillis. That recording, along with the Solti versions of "Stars and Stripes Forever" and the "Star Spangled Banner," has now been released, at midprice, on a 12-inch single by London Records.

Time Wave Conbo Sprints The Twin Cities

BY MOIRA MCCORMICK

MINNEAPOLIS With the debut of audio/video conbo store Title Wave, the competitive Twin Cities retail market has another aggressive player.

Title Wave's flagship store opened July 28 in suburban Crystal (Billboard, Aug. 2), and president Lew Kennedy says he would like to have a second unit open before the end of the year. Ideally, he says, "We'd like to open a new one every two to four months." Thus, the new chain will attempt to make its mark in a market that already hosts the local Great American Music/Wax Museum chain, the headquarters of 512-store giant Musicland Group, and the home office of department store chain Target/Jetco, but Kennedy is confident his operation will create its own niche.

Title Wave is celebrated its green opening, which began Aug. 8 and continued through the month, with a variety of sale product. "Traffic has been meeting our expectations," says Kennedy, who publicized the opening via a 28-page insert catalog sent to 50,000 potential customers in the trade area.

"There really aren't any stores here with this particular product mix. Musicland has a small video selection, but [they differ from Title Wave] because they're located in shopping malls and aren't particularly big or hi-tech," says Ken-

nedy. Title Wave's first store encompasses 7,500 square feet.

Kennedy, a veteran of 15 years with the Target chain as divisional merchandise manager for electronics, records, and tapes, most recently spent six months with Wherehouse as vice president, advertising and buying. "It was a difficult decision to leave Wherehouse," he says, but adds that the opportunity presented by the Twin

The challenge is to build a store atmosphere that's exciting and hi-tech'

Cities area was too promising to pass up.

"We wanted to be involved in entertainment software," Kennedy says, "that is, video movies, records, cassettes, compact disks, at some point computer software, and photo finishing."

"The challenge is to build a store atmosphere that's exciting and hi-tech, but which also appeals to both families and the younger shoppers who are here for music."

Kennedy's partners in Title Wave are Guy Pontius, who comes from an advertising background; Daniel Herbat, who is in the construction business; and Bruce

Thomson, owner of one-hour photo-finishing chain Pro X Photo Labs.

Title Wave is located in a strip mall called Crystal Gallery, which Kennedy and his partners chose for both its high-traffic qualities and its proximity to a Target store right across the street. The large, eye-catching logo outside the store was designed to attract passing motorists.

The store was put together with the help of two designers, one for color scheme and one for layout. The look is hi-tech yet warm, with a burgundy and black color scheme.

The specially designed carpet is burgundy with black squares. The walls and ceiling, fitted with lighting fixtures, are black, and the fixtures are burgundy. Lining the walls just below the ceiling are variously colored neon signs, backed by glossy black Plexiglas, which describe the sections: jazz, rock, classical, country, cassettes, video, comedy, mystery, western, sci-fi, musicals, and children's.

A customer walking in the store first finds himself in the music section, composed of a lit LP rack, a 120-foot LP section with 10,000 titles, a single section accommodating 4,000 pieces, a 17,000-piece cassette section (with 10,000-12,000 titles), and an 84-foot compact disk section, which holds 7,000-8,000 titles, "depending on what's available." Posters and magazines are also offered.

Cassettes and CDs are sitting out in the open, protected from theft by a 3M security system using magnetic tape affixed to each package. Kennedy says that the cassette fixtures are instantly convertible "if the industry goes to the long box."

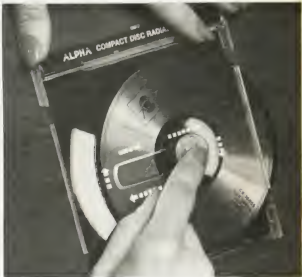
Nearby is the photo-finishing center, with a self-service pickup counter and per fixatures for the sale of Kodak film and photo albums. Also close at hand is a desk for special music orders. "We do a lot of floor stacking, too," notes Kennedy. "We stack cartons for blank audio and videotape for sale. We sell a carton of 10 T-120 video cassettes for \$56.90."

Title Wave's video section fea-

tures two different counters, one for checkouts and one for returns, with a total of five cash registers. "We can process someone in 10-15 seconds," says Kennedy. Backlit boxes with enlarged album cover transparencies are suspended over the return counter, and the video sale section is close by.

The video section itself covers roughly half the store, encompassing 8,000-10,000 pieces (including 5,000 VHS and 1,500 Beta titles). "There's a room to add more titles and space as the business grows," says Kennedy.

All movies are out and placed alphabetically under 20 different categories, the titles of which (Continued on page 40)



A jewel-box size compact disc cleaner from Alpha Enterprises retails for \$8.99. Model CDC can be stored along with one's digital library in any conventional CD rack.

Audio Plus

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 34570, Nashville, Tenn. 37232.

ALPHA ENTERPRISES (216-494-9505) has introduced a CD cleaner no larger than a standard jewel box. The device offers radial cleaning via fingertip operation. A selling point of the cleaner is that it fits into a single slot of any CD organizer and is on hand when needed.

Targed to retail at \$8.99, the Model DCD cleaner and a vial of cleaning fluid come mounted on a colored 6- by 12-inch blister carded package and can be displayed in bins with CD software, on pegs, or in the 12-unit setup counter display included in every shipping carton.

SEPT. 30 IS THE deadline for consumers to take advantage of Disc-

washer's (312-671-5680) D4+ record-cleaning fluid reduced-price offer. By sending in a proof of purchase for the Discwasher D4+ Cleaning System and a check or money order for \$1, the consumer can get a 6-ounce bottle of the fluid, which has a suggested retail price of \$10.

The counter card displaying this special offer carries the warning: "Your records are deteriorating right before your ears."

THE DYNASOUND organizer division of Hartzell (612-646-9456) is debuting its Sound Sender, a contraption that makes it possible for one to play a portable cassette player, personal stereo, or CD unit through a car's FM sound system by plugging it into the cigarette lighter. It will retail for \$36.95. The Sound Sender weighs two ounces and consists of a small plastic housing and a wire with a cigarette lighter jack at one end and a cassette-player jack at the other.

'Summer Festival' Called Successful Vendor/Video Boosts Spec's Sale

This story prepared by Earl Paige in Los Angeles and Geoff Maguire in New York.

LOS ANGELES Thanks to an aggressive campaign and a new vehicle to promote suppliers' products, Spec's Music has enjoyed a most productive summer.

The 27-store chain ran a \$200,000 promotion that it says boosted sales significantly over the figures posted a year ago. Miami-based Spec's also discovered a new way to entice vendor participation in the television ad campaign: producing a video specifically about the promotion to pitch the campaign during meetings with label representatives.

The video presentation helped launch the nine-week Spec's Summer Festival. The campaign, slated to end Monday (1), covered 13 markets and involved 25 of the chain's 27 stores. It marks the most ambitious promotion attempted to date by Spec's, which has stretched its territory into northern Florida.

Joe Andrules, the chain's vice president and general manager, says the effort also received a boost from the company's decision to display, a consumer contest, and some newspaper advertising. But TV ads were the campaign's main attack.

The video used to pitch the promotion to vendors clocked in at five

minutes and 30 seconds. Andrules says the presentation raised great interest, with label representatives quizzing him about production techniques.

He says the basic idea was to produce "a generic video. It can be tailored to any vendor, even those if we wanted to do some kind of cross-promotion." Elements of two TV spots that were to be used in the campaign were interspersed through the program: the first emphasizing music, and the second music and video—reflecting the fact that half of Spec's stores are combos.

The vendor videos feature a "Miami Vice" theme, with a Bogart-voiced investigator reporting back to a board room of Spec's competitors. In the end, it is revealed that the investigator has been working for Andrules all the time. Andrules himself appears as a bit character at the start of the video, and Martin Spector, founder of the chain, has a walk-on part.

Andrules says he thinks one key to the successful summer sales was Spec's stages each year is that the chain has convinced its vendors that it will "put together an exciting event." To encourage their support further, Spec's has assembled a vendor kit—able to resemble an LP—that spells out various elements of the campaign. The kit was

presented to labels when they saw the video.

The kit contains a review of the media penetration, complete with gross rating points and age demographics. It also contains a company profile, which notes that the chain has gone public and plans to open 12 more stores in the next year, with a concentration in Tampa and Orlando.

And to ensure that vendors would be interested in using the dollar to support the chain's TV thrust, the kit also reminds them that Spec's won a 1985 TV award from the National Assn. of Recording Merchandisers.

"No one turned us down this year," says Andrules.

He met with most music vendors in New York. He did not come to Los Angeles, as he did in the past, instead meeting representatives from West Coast labels in Atlanta distribution centers.

"Sound Video Unlimited helped us with some of the large video vendors," he says.

In addition to TV ads, the sale was supported through joint promotions with radio station Y-100 and WTJV-TV, both of which Andrules says are market leaders.

Consumer contests included weekly giveaways and drawings for (Continued on page 38)

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FOR WEEK ENDING SEPTEMBER 6, 1986

Billboard. TOP COMPACT DISKS

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POP					CLASSICAL				
Compiled from a national sample of retail sales reports.					Compiled from a national sample of retail sales reports.				
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART
1	1	1	10	PETER DINKEL	2-1085-WARNER BROS.	4 weeks at No. One	SO		
2	2	2	8	GENESIS	ATLANTIC 2-10441		INVISIBLE TOUCH		
3	5	10	3	MADONNA	SIRE 2-20442-WARNER BROS.		TRUE BLUE		
4	3	5	4	STEVE WINWOOD	ISLAND 25-645 2-WARNER BROS.		BACK IN THE HIGH LIFE		
5	4	3	6	SOUNDTRACK	COLUMBIA 40-3033		TOP GUN		
6	7	6	51	WHITNEY HOUSTON	ARISTA APCD 8212		WHITNEY HOUSTON		
7	8	8	6	EURYTHMICS	WEA PCD 1-5847		REVENGE		
8	6	4	15	THE MOODY BLUES	POLYGRAM 829179-2-POLYGRAM		THE OTHER SIDE OF LIFE		
9	13	17	4	ANDREAS VOLKENWEIDER	CBS MASTERWORKS MB 42255		DOWN TO THE MOON		
10	15	15	11	BOB JAMES & DAVID SANBORN	WARNER BROS. 2-2393		DOUBLE VISION		
11	14	9	11	THE FABULOUS THUNDERBOLTS	CBS ASSOCIATED 2K 40334-EPIC		TUFF ENUFF		
12	9	7	14	VAN NALEN	WARNER BROS. 2-2504		\$150		
13	11	12	66	DIRE STRAITS	WARNER BROS. 2-2524		BROTHERS IN ARMS		
14	10	9	9	BOB SEGER & THE SILVER BULLET BAND	CAPITOL COP 46195		LIKE A ROCK		
15	12	13	31	HEART	CAPITOL COP 46157		HEART		
16	18	21	7	SIMPLY RED	CELESTRA 90495-2		PICTURE BOOK		
17	19	18	54	CHILDREN CLEARWATER REVIVAL	FANTASY FCD 623-CD2		CHRONICLES		
18	17	11	67	PHIL COLLINS	ATLANTIC 2-81240		NO JACKET REQUIRED		
19	21	19	21	THE OUTFIELD	COLUMBIA 40-3027		PLAY DEEP		
20	22	22	67	PINK FLOYD	WARNER BROS. CDP 46001-CAPITOL		DARK SIDE OF THE MOON		
21	16	16	8	EMERSON, LAKE & POWELL	WEA PCD 40-82927-2-POLYGRAM		EMERSON LAKE & POWELL		
22	26	26	5	BEILINDA CARLISLE	18-1 WEAD 5743-MCA		BEILINDA CARLISLE		
23	28	—	2	WHAM!	COLUMBIA 40-30295		MUSIC FROM THE EDGE OF HEAVEN		
24	20	27	4	ANITA BAKER	CELESTRA 90494-2		BAPTISTE		
25	25	23	11	GTR	ARISTA APCD 8400		GTR		
26	NEW	1	JIMMY BUFFETT	WEA MCAD 5433	SONGS YOU KNOW BY HEART				
27	27	25	4	PET SHOP BOYS	IN AMERICA (COP 4621)		PLEASE		
28	24	20	7	PATTI LABELLE	WEA MCAD 5737		THE WINNER IN YOU		
29	29	—	2	SPYRO GYRA	WEA MCAD 5753		BREAKOUT		
30	23	28	11	BILLY OCEAN	ARISTA APCD 8409		LOVE ZONE		

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART
1	1	1	31	BACHBUSTERS	TELARC 801-23	10 weeks at No. One	DOZ DOZ DOZ		
2	2	2	24	NORDWITZ	THE LAST ROMANTIC	DG 419-045	VLADIMIR HOROWITZ		
3	3	3	67	AMADEUS SOUNDTRACK	FANTASY MAM 1791		NEVILLE MARRINER		
4	5	4	12	BACH MEETS THE BEATLES	PRO ARTE CDD-211		JOHN BAYLESS		
5	4	5	22	SWING, SWING, SWING	PHILIPS 412-626		BOSTON POPS (WILLIAMS)		
6	7	10	5	SYNCPATED CLOCK	PRO ARTE CDD-264		ROCHESTER POPS (KUNZEL)		
7	6	6	67	TCNAIROVSKY: 1812 OVERTURE	TELARC 80041		CINCINNATI POPS (KUNZEL)		
8	9	8	32	ORCHESTRAL SPECTACULARS	TELARC 80115		CINCINNATI POPS (KUNZEL)		
9	8	7	11	TELARC SAMPLER #3	TELARC 80003		VARIOUS ARTISTS		
10	20	—	2	DOWN TO THE MOON	CBS MC 42255		ANDREAS VOLKENWEIDER		
11	11	13	15	PLEASURES OF THEIR COMPANY	ANGEL CDD 41784		KATHLEEN BATTLE, CHRISTOPHER PARKENING		
12	12	12	67	TIME WARP	TELARC 80106		CINCINNATI POPS (KUNZEL)		
13	13	14	8	BEAUTIFUL DREAMER	LONDON 817-342		MARILYN HORNE		
14	10	9	19	SONGS FROM LIQUID DAYS	PRO ARTE CDD-264		PHILIP GLASS		
15	14	11	9	CELEBRATE AMERICA	PRO ARTE CDD-263		HOUSTON SYMPHONY (COMMISSION)		
16	16	16	13	COPLAND: BILLY THE KID/ROOED	ANGEL CDD 47382		SAINT LOUIS SYMPHONY (SLATKIN)		
17	15	15	63	STAR TRACKS	TELARC 80094		CINCINNATI POPS (KUNZEL)		
18	18	20	67	TELARC SAMPLER #1	TELARC 80101		VARIOUS ARTISTS		
19	17	17	56	GERSHWIN: Rhapsody in Blue	CBS MC 39859		LOS ANGELES PHILHARMONIC (THOMAS)		
20	19	19	20	WILLIAM TELL AND OTHER FAVORITE OVERTURES	TELARC 80116		CINCINNATI POPS (KUNZEL)		
21	21	18	45	BLUE SKIES	LONDON 816-648		KIRI TE KAWANA (RIDDLE)		
22	23	23	6	COPLAND: APPALACHIAN SPRING	TELARC 80078		ATLANTA SYMPHONY		
23	22	22	6	ECHOS OF LONDON	CBS MC 82119		JOHN WILLIAMS		
24	24	21	67	BERNSTEIN: WEST SIDE STORY	CG 419-253		TE KAWANA, CARRERAS (BERNSTEIN)		
25	NEW	1	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS)	CG 419-263		TE KAWANA, CARRERAS (BERNSTEIN)			
26	26	26	15	BEETHOVEN: SYMPHONY NO. 9	TELARC 80120		CLEVELAND ORCHESTRA (DOHNANYI)		
27	25	25	67	THE BEST OF WOLFGANG AMADEUS MOZART	TELARC 80118		NEVILLE MARRINER		
28	27	24	16	TOMAS/JOLIVET: TRUMPET CONCERTS	CBS MC 42098		WYNTON MARSALIS		
29	29	29	67	BEETHOVEN: SYMPHONY NO. 9	CG 419-267		BERLIN PHILHARMONIC (KARAJAN)		
30	30	30	67	BEETHOVEN: SYMPHONIES 5 & 6	CG 419-232		BERLIN PHILHARMONIC (KARAJAN)		

New Releases

ALBUMS

The following configuration abbreviations are used: LP—album, EP—extended play; CA—cassette, NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. *—Simultaneous release on CD.

POP/ROCK

THE 8.5.2's
Bouncing Off The Satellites
LP Warner Bros. 1-25054 N/A \$8.98
CA W 25054 \$9.98

BLACK N BLUE
Nasty Nasty
LP Capitol GNS 2-111 N/A \$8.98
CA MCA 2-111 \$9.98

THE CHAMELEONS UK
Strange Times
LP Capitol GNS 2-119 N/A \$8.98
CA MCA 2-119 \$9.98

CHRISTIAN DEATH
The Wind Kissed Pictures

EP 1-14000 N/A \$8.98
LP 1-14000 \$8.98

EVERYTHING BUT THE GIRL
Baby The Stars Shine Bright
LP New Line 2-2474 N/A \$8.98
CA N 2-2474 \$9.98

THE GROWN-UPS
The Grown-Ups
EP Epic 4-148 N/A \$8.98

SAM KINISON
Louder Than Hell
LP Warner Bros. 1-25053 N/A \$8.98
CA A 25053 \$9.98

THE MIGHTY FLYERS
From The Start To The Finish

EP Rhino 7-232 N/A
LP Rhino 7-232 \$8.98

COMPACT DISC

COMMODORE'S
Natural High
Midnight Magic
CD-Arista 9-14880 N/A \$8.98

FOUR TOPS
Four Tops Reach Out
Still Waters Run Deep
CD-Belmont 1-10100 N/A \$8.98

MARVIN GAYE
I Heard It Through The Grapevine
I Want You
CD-Tamla Motown 6-10001 N/A \$8.98

GLADYS KNIGHT & THE PIPS
Neither One Of Us
All I Need Is Time
CD-Belmont 1-10100 N/A \$8.98

RICK JAMES
Street Songs
Threat! Down
CD-Tamla Motown 6-10130 N/A \$8.98

TEMPTATIONS
The Temptations Christmas Card
One Love All Christmas
CD-Sirley 1-10000 N/A \$8.98

VARIOUS ARTISTS
Marvin Gaye & Tammi Terrell's Greatest Hits
Diana & Marvin
CD-Tamla Motown 6-10130 N/A \$8.98

GROVER WASHINGTON JR.
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Feels So Good
CD-Motown 6-10000 N/A \$8.98

STEVE WINWOOD
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CD-Vanguard 2-1076 N/A \$15.98

STEVE CLAYTON & DEREK SMITH
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LP-Livingstone 2-1076 N/A \$8.98

AL JARREAU
L Is For Love
LP-Warner Bros. 1-25477 N/A \$8.98
CA 25477 \$9.98

STEVE CLAYTON & DEREK SMITH
All Aboard Again
LP-Livingstone 2-1076 N/A \$8.98

MEL LEWIS
Getting Together
LP New Line 2-2474 N/A \$8.98
CA W 2474 \$9.98

JO LOCASIO
Sleepless
LP-Polygram 1-10100 N/A \$8.98
CA M 1-10100 \$9.98

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CA M 1-10100 \$9.98

DIANCO REINHART
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LP-Polygram 1-10100 N/A \$8.98
CA W 1-10100 \$9.98

WAYNE SHORTER
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CA W 2474 \$9.98

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Co-op Identification System

Standard Rate & Data Service, Inc. 3004 Glenview Road, Wilmette, IL 60091

BB

Co-op Identification System

Standard Rate & Data Service, Inc., 3004 Glenview Road, Wilmette, IL 60091

TITLE WAVE

(Continued from page 35)

screen-printed on shiny black strips over each video case.

A television monitor shows video product constantly, with ceiling audio speakers providing sound. A ceiling soffit helps prevent video soundtracks from being heard in the music half of the store, where records are playing.

Rentals are set at a flat rate all through the week, with no club membership fee required. Title Wave rental cards are obtained by showing identification and leaving a credit card deposit. "Our video computer programs are designed so entire families can be put under one parent's card," says Kennedy. Videos can be special-ordered as well, with no deposit required. Kennedy says he plans to begin publishing a monthly Title Wave video catalog soon.

He is particularly proud of the main checkout counter near the entrance, which handles all sale items. It is built to handle four registers (two are in operation), utilizing space with accessories. "The

'We try to make the business focus on the customer'

store's flow," he says, "is music through video and back to music again."

Title Wave's offices are adjacent to the store itself, as is a 600-foot receiving room. "We wanted to be close to our business," says Kennedy. The 800-square-foot space provides offices for Kennedy, assistant store manager Lon Lindland, formerly an assistant manager at Museland; video buyer Terry Lipelt, a veteran of Minnesota-based Speedy Video; music buyer Ted Singer, formerly with Midland Records in Rhode Island and Charts Records in Phoenix, Ariz.; and bookkeeper Linda Armstrong.

Kennedy has hired 18 people to staff the store, with four to 14 on the floor at any given time. Employees wear casual uniforms, consisting of red Title Wave shirts and khaki pants or skirts. While the store doesn't offer Title Wave workers "spiffs or commissions" of any kind, employee discounts are available for music and movie sales and rentals. "We encourage them to use the product here," says Kennedy.

Title Wave places great emphasis on service, he says. "We think we've looked extensively at the customer, and we've tried to make the business focus on the customer as much as possible. The hours, for instance, are long for the market—9:00 a.m.-11:00 p.m. weekdays and open till midnight on weekends."

With its late hours, Kennedy figures Title Wave to be a "better night store than day store" in terms of overall effort. "When people drive by at night, the neon signs and backlit boxes really jump. In fact, we're leaving some of the neon on all night for the benefit of passing drivers."

Dealers Say 'Way From 'Lifetime Memberships'

This story prepared by Earl Pusep in Los Angeles and Geoff Magidoff in New York.

NEW YORK Use of the term "lifetime membership" to pump video clubs is risky business, according to dealers.

Instead, many retailers who once used the term have turned instead to the phrase "one-time fee." The 184-store Camelot Music chain, which offers video club services out of its stores, is one company that made the switch.

'Some people can live a long time. You could really get yourself into a problem'

Joe Bressi, senior vice president at the North Canton, Ohio-based chain, says Camelot threw out the word "lifetime" because "some people can live a long time. You could really be getting yourself into a problem."

He says the Camelot club drew the original terminology did not allow for flexibility.

"We learned right away that

you get away from 'lifetime' and go to 'one-time.' That way if you wish to shut something down or change something at some point, you have an option with 'lifetime,' you have no option."

Bressi also notes that the phrase creates a potential legal problem. "If you say you're doing something, 'lifetime,' and it doesn't work out longterm, you're beholden to that customer for the life of the customer."

Joe McCauley, owner of Video Ventures in Hingham, Mass., and president of the Boston chapter of the Video Software Dealers Assn., also cites legal problems with the term. "It scares the hell out of me," he says. For that reason, he has never considered the "lifetime" hook.

"The term 'lifetime' has been challenged in at least 10 states," McCauley says. "And too many people have attacked that phrase in the states that do allow it."

"It's just too sketchy; what does it mean? [The customer's] lifetime or yours?" McCauley also offers a "continuous" membership. Unlike the traditional one-time route, Video Ventures charges a \$4.95 fee for annual renewal. But even if he were to do away with the renewal charge, he says, he would avoid the "lifetime" tag.

"What I tell other dealers who I meet in the American Video Assn. and the Video Software Dealers Assn. is, if you want to go that way, use the phrase 'one-time fee.'"

What happened is that a lot of the health clubs that had lifetime offers Chapter 13ed or 11ed, so there were some repercussions to that phrase in some states. And there are also some local communities that have restrictions in states that do allow it."

On the other hand, the 120-store Video Exchange franchise still uses the "lifetime" tag. Jim Perry, vice president of the Denver-based

firm, says that legislation restricting the phrase has not been adopted in the eight states in which it operates.

"There's been some litigation

'The term scares the hell out of me'

and even some legislation in Maryland, and it was brought on by the health clubs. But it hasn't hit any of our states yet."

Perry says that his company would only reconsider its lifetime

package if such legislation "rolls around to our states."

He adds that of Video Exchange's three membership offers, "lifetime" plan with a \$44.95 price tag is the least popular. The program that sells the most, he says, is a \$19.85 annual fee, which entitles members to a limited number of free rentals over the course of the year. Such members can also move to lifetime status by paying an additional \$19.85.

Video Exchange also has a "curator" annual fee of \$9.95, which does not offer the perks of the \$19.95 program.

FOR WEEK ENDING SEPTEMBER 6, 1986

Billboard.

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports

LAST WEEK		WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number		Year of Release
RANK				*** NO. 1 ***		
1	1	12	ALICE IN WONDERLAND ▲▲	Walt Disney Home Video 36		1951
2	2	49	PINOCCHIO ▲	Walt Disney Home Video 239		1940
3	8	12	WINNIE THE POON AND THE BLUSTERY DAY	Walt Disney Home Video 63		1958
4	3	49	DUMBO ▲▲	Walt Disney Home Video 24		1941
5	9	11	WINNIE THE POON AND THE HONEY TREE	Walt Disney Home Video 49		1965
6	5	12	WINNIE THE POON AND TIGGER TOO	Walt Disney Home Video 64		1964
7	10	12	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443		1986
8	7	11	MIKEY KNOWS BEST	Walt Disney Home Video 442		1986
9	6	44	ROBIN HOOD ●	Walt Disney Home Video 228		1973
10	4	7	POUND PUPPIES	Family Home Entertainment F1193		1985
11	11	21	THE SWORD IN THE STONE	Walt Disney Home Video 229		1961
12	12	40	PETE'S DRAGON ▲▲	Walt Disney Home Video 10		1977
13	15	49	THE CARE BEARS MOVIE ▲▲	Samuel Goldwyn Vestron 5082		1985
14	13	26	NUGGA BUNCH	Children's Video Library Vestron 1513		1985
15	16	13	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403		1984
16	18	21	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522		1985
17	14	24	VELVETEEN RABBIT	Family Home Entertainment F1173		1985
18	20	21	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531		1985
19	19	45	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504		1984
20	17	10	BUGS BUNNY AND ELMER FUDD CARTOON FESTIVAL	United Artists Television, Inc. MGM/UA Home Video 200701		1986
21	21	7	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video RB319-57		1986
22	22	7	BEDTIME STORIES & SONGS	Children's Television Workshop Random House Home Video RB309-8x		1986
23	RE-ENTRY		STRAWBERRY SHORTCAKE'S HONEYMORNING SURPRISE	Family Home Entertainment F348		1983
24	24	6	GETTING READY TO READ	Children's Television Workshop Random House Home Video RB317-50		1985
25	22	7	PLAY ALONG GAMES & SONGS	Children's Television Workshop Random House Home Video RB311-1		1985

● Recording Industry Assn. of America grade certification for theatrical films, sales of 75,000 units or suggested retail price of \$14.95 or more for non-theatrical films for home video product, 25,000 or more for music video product, or 10,000 or more for non-theatrical films for home video product, or 5,000 or more for non-theatrical films for home video product. Titles certified prior to Oct. 1, 1985, were certified on the basis of a minimum sale of 75,000 units or a dollar volume of \$1 million or retail for the home video product. Titles certified after Oct. 1, 1985, were certified on the basis of a minimum sale of 75,000 units or a dollar volume of \$1 million or retail for the home video product. Titles certified after Oct. 1, 1985, were certified on the basis of a minimum sale of 75,000 units or a dollar volume of \$1 million or retail for the home video product. Titles certified after Oct. 1, 1985, were certified on the basis of a minimum sale of 75,000 units or a dollar volume of \$1 million or retail for the home video product.

Two Success Stories

Chains Grow in Dallas

BY GREG REIBMAN

DALLAS Despite the presence of major chain and franchise outlets, the Dallas video market has been a land of golden opportunity for some mom-and-pop operators. Two chains here in particular—six-year-old Video Works Inc. and three-year-old The Video Club Inc.—have enjoyed steady growth and expansion.

The two firms market themselves in strikingly different ways, proving that even in the same neighborhood there is often more than one road to success.

In the 16 Video Works stores, all inventory is open stock and security is maintained via a checkpoint system. At The Video Club, which has 17 outlets, titles are displayed along walls—but a wrought-iron fence, located approximately four feet away, prevents customers from handling tapes.

Video Works president Gary Meinershagen says he originally experimented with behind-the-counter service but found that "it just wasn't the way to rent films." He adds that security has not been a problem, although a few stores also use cameras as a backup to their wire system.

On the other hand, Brad McGinnis, president of The Video Club, says he has always used the iron fence setup and is completely satisfied with it. "It's been excellent. It demands interaction between the customer and employee. We pride ourselves in knowing our movies

and our customers, and our staff is trained to help the customer make selections by recommending films with similar plots or actors."

At The Video Club, customers can also request a photocopied six-page computer printout of all titles stocked. In contrast, Video Works provides a handsome 88-page catalog that has a brief synopsis, rating, and time for each title.

Meinershagen calls the book, which contains a few pages of advertising and end color, "one of our best marketing tools." He says customers have told him that they keep the catalog on or near their televisions and use it not only for rental and purchase decisions but as a reference when watching television.

Another advantageous tool, Meinershagen says, has been TV advertising. "We sure use on new customers, and TV has proven to be an excellent way to get our name out there."

McGinnis says The Video Club has also used TV, but found it to be ineffective. "TV doesn't hit the rental market," he says. "It is not cost-effective." The Video Club does use radio and newspaper advertising, but concentrates primarily on in-store promotions, including give-aways and children's coloring contests.

One unique promotion, done in conjunction with other merchants, saw a helicopter drop colored ping-pong balls from the air. Each colored ball was redeemable at a different merchant.

(Continued on page 43)

Chicago VSDA Chapter Sets Second Mini-Meet

CHICAGO Buoyed by the success of last year's "miniconvention," the regional chapter of the Video Software Dealers Assn. (VSDA) here has scheduled an expanded version of the trade event, to be held at the O'Hare Expo Center in suburban Rosemont on Nov. 10. Admission will be free.

According to Robert Murray, president of the Chicago VSDA chapter, more than 80 manufacturers and distributors are expected to showcase their products at the exhibition, which will run from 10 a.m.-5 p.m.

Last year, 43 exhibitors turned out for the event, which drew some 500 attendees, says Murray. The unexpectedly large attendance prompted a change of venue for this year.

The trade show, dubbed "A Celebration To Sell," has a merchandising theme. "It gives dealers who've been inundated since the convention with studio promotions a chance to formulate their November-December selling plans," says Murray. "It also allows manufacturers and distributors to present dealers with their promotions in a more direct way."

Last year's exhibition featured "all the major studios," according to Murray, and he expects them back this time around. Also invited are manufacturers of such store-

related items as shelving and fixtures, popcorn machines, and computers.

Murray says exhibition fees are low. A 3-by-6-foot booth goes for \$300, with each additional booth priced at \$150. Adds Murray, "If the check comes by Oct. 1, we deduct 10% off the fee."

In addition to the expanded space, this year's gathering will feature a number of seminars. The sessions are being coordinated by Maurice Hoffman of Video Outlet in Rockford, Ill. They will consist of six or seven panel discussions and presentations. Topics being considered include merchandising techniques, what and how to sell, use of point-of-purchase and other promotional materials, advertising, and working with distributors.

According to Murray, the major regional distributors are helping publicize the event by sending notices to out-of-state accounts. Those wholesalers include Common Video Trend, MS Distributing, and Sound Video Unlimited.

The VSDA exhibition, says Murray, offers a valuable service to dealers in that it affords them "one full day to come in and review what everyone has to offer. It's a good opportunity to help them have a successful end of the year."

MICHA MCCORMICK

TWO CHAINS GROW IN DALLAS

(Continued from page 41)

ferent store. Video Club prizes included free rentals, memberships, and discounts.

Meinershagen has also had success with unique promotions. Last year, Video Works was the exclusive street distributor for a Dallas Cowboys Christmas tape. He says the tape, which benefited the Salvation Army and was also marketed by the Cowboys via a toll free number, sold more than 7,000 units in the stores.

Close to 30% of Video Works' net income comes from sales of prerecorded tapes (at discount prices), blank tapes, and other accessories, including popcorn. The remaining 80% is rental business. The Video Club also stocks some sale titles, but reports that more than 95% of its business is rental.

Neither chain stocks Beta (although The Video Club once did, before dropping the format last year), and the number of titles carried varies from store to store. "I used to be easy to get into the business for \$25,000 or less," says Video Works' Meinershagen. "In fact, our first store, which was opened by my wife Nancy in 1981, started with only 175 films. But now, at least in Dallas, we've found that you need to start with a couple thousand titles."

The Video Club's McGinnis says his stores generally open with 1,000 to 1,200 titles and gradually build from there. One Way Video Club boosts inventory by dividing a selection of relatively obscure titles among its stores and rotating

them every month. "This way, when customers come in, not only can they look forward to our new releases, but every month they will find a new rotating selection of 150 to 200 titles," says McGinnis.

Each Video Club store is targeted to serve a radius of one to three miles, McGinnis adds. This is significantly smaller than the target of larger operators in the market such as Sound Warehouse, Federation, and Blockbuster Video. Meinershagen says Video Works once enjoyed a radius of as much as 15 miles, but that radius is shrinking. "If someone would drive more than five miles today, that would be surprising to me."

All 17 Video Club stores are company-owned. Twelve of Video Works' 16 stores are franchises.

Even though there are many contrasts, the two operations have a few things in common. Both require membership fees at competitive rates. And both Meinershagen and McGinnis say that annual growth has steadied to about 10% in most stores, after having reached levels as high as 30%.

The two merchandisers have an other parallel, common to the home video market: Neither had prior experience in retail. Meinershagen had been an executive at Friso-Lay, and his wife Nancy, who is company vice president, was a secretary. McGinnis was a high school football coach, and his wife Linda, now a vice president at The Video Club, was a teacher.



A "Short" One. Singer, pianist, and commercial pitchman Bobby Short, seated, makes a stop at Tower Video's East 86th Street store in New York. The event supported his MGM Home Video release, "Bobby Short & Friends Live At The Carlyle." Standing, from left, are Susan Leydenfrost, store manager; Leigh Chalkin, publicist for Richard Garsh Associates; Bill Boggs, the video's producer; Saul Melnick, MGM Home Video's vice president of sales and marketing; and Dave Bishop, the vendor's national sales director. (Photo: Sam Siegel)

If you're concerned about drugs, watch this movie.

SHATTERED

IF YOUR KID'S ON DRUGS

The most talked about problem in America today is drug abuse. It's something that concerns us all. Now, there's an enlightening new video film called *Shattered*. If Your Kid's On Drugs from MCA. It deals with the subject of drug abuse in an honest and realistic manner. Hosted by Bert Raynolds and Judd Nelson, this dramatic presentation offers important information that could be helpful to every parent and child. Recommended by the American Psychiatric Association, this is one movie you'll definitely want to stock in your store. After all, the more we know about drug abuse, the more we can help. So, contact your nearest MCA distributor today and order *Shattered* from MCA Home Video.

\$24.95
Suggested Retail Price

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Distributor: MCA Home Entertainment, Inc.
70 Universal City Plaza
Universal City, CA 91608

Order: 800 MCA
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The chairman of the world's biggest business gets fired and everyone goes after his spot. Danny DeVito makes one mistake too many and exits by way of an open window. Judge Reinhold, the senator's son, gets close but falls for the chairman's daughter. Jane Seymour does anything in exchange. And Rick Moranis will keep trying. Even if it kills him.

Wheeling and dealing. Back-stabbing. Closed-door assignments and lots of laughs on videocassette. Order lots and lots of "Head Office" on videocassette. And don't get left out of the running.

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JUDGE REINHOLD • LORI-NAN ENGLER • EDDIE ALBERT • RICHARD MASUR • RICK MORANIS • DON NOVELLO • JANE SEYMOUR • WALLACE SHAWN and DANNY DeVITO

Score by JAMES NEWTON HOWARD Executive Producers JON PETERS and PETER SPARTAN Produced by STEVE KATZ

Written and Directed by KEN FINKLEMAN

Programming, Distribution Deals in VSDA Spotlight

BY TONY SEIDEMAN
LAS VEGAS The following were among the developments announced at the recent Video Software Dealers Assn. (VSDA) convention here.

Prism Enters 'Wilderness'
Prism Entertainment has acquired actor Lorne Greene's Emmy-winning "New Wilderness" series. The series consists of 84 half-hour "nature stories," with another 20 on the production slate.

In addition, Prism has acquired 35 programs from the Granada Television catalog, which adds a new program category called Time For Murder to the company's existing home video collection series. Prism describes the Greene series as "infotainment" and plans a February launch of six titles at \$14.95 per cassette. Every three months

thereafter, Prism will drop in another half-dozen shows. The line will have its own marketing, selling, and advertising support effort, as distinct from other Prism offerings.

Video specialty stores, bookstores, mass merchandisers, chain drug stores, and educational outlets are all being targeted. The company's new Congress distribution link will also be used.

The series is seen in some 40 countries around the world and on more than 160 television stations in U.S.

Prism Entertainment president Barry Collier says it's possible that the company may donate a portion of the revenue from the cassette series' sales to appropriate wildlife or conservation, although no plans have yet been finalized.

Collier acknowledges that other video suppliers have similar product, such as Vestron's "National

Geographic" and Warner Home Video and Pacific Arts' Jacques Cousteau tapes. But he points out that there is one essential difference: the low price point.

The Granada link represents the largest number of programs that award-winning international supplier has licensed to one home video supplier. Ten of the programs will be incorporated into the Romance Theatre line of the Video Collection Series.

Two of the acquisitions are full-length features and will be treated as such. They are "Haunted—The Ferryman" and "Poor Girl—A Ghost Story."

The bulk of the programming, however, will become the nucleus of a Time For Murder genre for the \$11.95 Video Collection series.

One key reason for the acquisition, according to Prism senior vice president Robin Montgomery, was the high level of sales and interest in mystery/suspense books in U.S.

Twelve of the programs will be debuted at the Winter Consumer Electronics Show in 1987. Among the Time For Murder programming that can be tapped are the Robert Morley-hosted "Lady Killers," "Shades Of Darkness," based on the works of Somerset Maugham and Daphne Du Maurier, and "Time For Murder."

Two Indies Join Forces

Reflecting an increasingly shaky marketplace for independent program suppliers, indie manufacturers Continental Video and VCL Communications have banded together in a distribution deal.

Under the new arrangement, an-

nounced jointly by the companies at a VSDA press conference Aug. 24, Continental will handle distribution of VCL's videocassette releases.

The first films to be distributed under the deal will be issued in Continental's November product slate: "Find The Lady," a comedy starring John Candy and Mickey Rooney, and "Deadly Encounter," an action picture starring Larry Hagman and Susan Anspach.

Continental executive vice president Robert Cook said that the VCL pact is the first step in an attempt to "cluster independent labels to have an impact in the distribution systems."

The agreement bolsters the market positioning of two independent manufacturers operated by parent companies with strong product pipelines. Continental's parent is Cineplex Group Inc., producer of the current Continental cassette release "Hollywood Vice Squad," while VCL was purchased in November by the U.K.-based Virgin Group.

Although one executive said that a future Continental/VCL release of Virgin music video product was "possible," the parent's current home video pact with Sony would appear to make such a release unlikely for some time.

Cook acknowledged that Continental was "pursuing other affiliations" on the indie manufacturing side, bolstering the notion that other B-level product suppliers are looking at distribution partnerships as a method of strengthening their position in a flat marketplace for sub-A-level product.

I-V Starts 'Clownin' Around

Home Video is moving under the big top, via a deal announced Aug. 24 between International Video Entertainment and Ringling Bros. and Barnum & Bailey Circus.

Noel C. Bloom, president of IVE, announced that 24 made-for-home-video programs featuring the 166-year-old circus will be released on IVE's Family Home Entertainment label.

FHE plans to launch a bimonthly release schedule in February 1987 and will market the videocassettes at prices ranging from \$14.95 to \$29.95, with list price determined by program length.

IVE has created a new production entity, Clownin' Around Productions, to shoot touring units in the field. IVE vice president for production Don Spielvogel will produce the series, with taping set to begin within the next month.

In addition to covering such current Ringling Bros. attractions as the Shanghai acrobatics troupe and animal trainer Gunther Gebel-Williams, the FHE series will probably utilize the circus' archive footage dating back to the 1920s.

Ringling Bros. owner and president Kenneth Feld said that the tapes would likely be cross-promoted by the circus. Marketing options include a possible how-to-clown tape, shot at the Ringling Bros. Clown College in Florida, Fla., packed with a clown makeup kit.

The IVE announcement was literally trumpeted by a Ringling Bros. attraction imported for the IVE press conference: Brenda, a baby elephant in the circus, mounting

(Continued on page 55)

...newsline...

VCR SALES DROPPED by 1.4% in July, to 892,708—the first drop in some time since the Electronic Industries Assn.'s Consumer Electronics Group. In July 1985, 844,792 units sold at wholesale. For the year to date, volume is still up, with 6.55 million machines moved, a rise of 14.5% over July 1985's year-to-date figure of 5.72 million. Camcorders provided a bright spot, with 35,666 units sold, up 32.8% from 1985's 25,626. Year-to-date camcorder sales are up by 362.7%, from 1985's 105,169 machines to 496,585.

NUMBERS WERE UP for other consumer electronics products in July. Color TV sales to dealers rose 7%, to 1.2 million units. Sales of black-and-white sets for the month were up 16%, to 285,604 units, while projection set sales were up almost 32%, to 19,948.

MEDIA HOME ENTERTAINMENT is broadening the scope of its Cinematheque Collection. Formerly composed exclusively of overseas product, Cinematheque will now include American-made titles to boost the amount and frequency of titles released. First American representative of the move will be "Tell Me A Riddle," due Sept. 15. Also due in September are the Australian "Where The Green Ants Dream" and the Argentine "Time For Revenge."

FAIRIES AND LEGENDS is the title of a new series from MCA Home Video. The company plans to release 13 episodes, which will be based on such classic stories as the works of Homer, the stories of King Arthur and Robin Hood, and the legends of Aesop. Real-life children will introduce the animated action. The half-hour programs will retail for \$14.95.

HIRSCHBERG PRODUCTIONS has entered into a distribution agreement with Video Treasures. Two Hirschberg titles, "Freestyle Biking Aerobics" and "Freestyle Biking... Flatlands," will now be handled by Video Treasures. To promote the deal, a Redline RL-20 bicycle was raffied off at the recent Video Treasures booth during the Video Software Dealers Assn. convention in Las Vegas. Other programs in progress at Hirschberg include "Roller Coaster Video," which shows foot age taken from the front seats of the most famous roller coasters.

TRAVELVIEW INTERNATIONAL is the new name of Travelvision International. The company made the name change in response to the number of firms using the word "travelvision" to describe their products. Thirty-seven locations have been profiled by the company, with programs on Sonora, Mexico, Hong Kong, and central Florida due in September. Travelview is a division of East Texas Distributing.

VIBENEST and Entertainment Programs International have entered into an exclusive distribution arrangement, under which EPI will carry 20 of Vibenest's cult titles. Among the films involved are "Mondo Cane 1 & 2," "Slave Trade In The World Today," "The Freakmaker," and "The Nazis." Also included will be the anthology titles "Strange Tales" and "Frantic Antics." **JOHN SEIDEMAN**

FOR WEEK ENDING SEPTEMBER 6, 1986

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TOP VIDEO RELEASES

Compiled from a national sample of retail store sales reports

THIS WEEK RANK	LAST WEEK RANK	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Date of Release	Rating	Format	Price
1	1	BACK TO THE FUTURE ★	Amblin Entertainment MCA Dist. Corp. B01366	Michael J. Fox Christopher Lloyd	1985	PG	Laser	\$14.95
2	8	WHITE NIGHTS ★	RCA/Columbia Pictures Home Video 30811	Maharaj Bhargava Gregory Hines	1985	13	CED	\$19.95
3	11	COODON ★	CBS Fox Video 1476	Steve Guttenberg Don Ameche	1985	13	CED	\$19.95
4	NEW	DELTA FORCE	Cannon Films Inc. Image Entertainment (5049)	Chuck Norris	1986	8	Laser	\$19.95
5	9	JAGGED EDGE ★	RCA/Columbia Pictures Home Video 30593	Glen Close Alf Brinkley	1985	8	QD	\$19.95
6	15	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	8	CED	\$19.95
7	3	TO LIVE AND DIE IN L.A.	SLM Inc. Video 5123	William B. Petersen William Dalry	1985	8	Laser	\$19.95
8	6	A NIGHTMARE ON ELM STREET 2: FREDDY'S REVENGE ★	MGM Home Entertainment Image Entertainment (5047)	Robert Englund Mark Patton	1985	8	Laser	\$19.95
9	NEW	SPES LIKE US	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Gerry Chalk	1986	PG	Laser	\$19.95
10	NEW	MURPHY'S ROMANCE	RCA/Columbia Pictures Home Video 30649	Sally Field James Garner	1985	13	CED	\$19.95

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JAGGER SHOWS MARKET SAVVY WITH NEW FILM

BY JIM MCCULLAUGH

LOS VEGAS For CBS/Fox Video, the release of Mick Jagger's "Running Out Of Luck," a motion picture produced and co-written by the Rolling Stones lead singer, represents a "motion mixture," a new wrinkle, maybe even a catalyst for the future programming and marketing of home music.

CBS/Fox will debut the "comedy-adventure" film, lensed in 1985 on location in London and Brazil, as a home video; it will be available in stores Oct. 2 at \$79.98. The product's entry into the home video market is tied to a series of fresh approaches, according to Ken Ross, head of CBS/Fox Video's music video arm.

Maybe the most significant ingredient in the film's release is the close involvement of Jagger, himself, in its launch.

"Who other than Mick Jagger to pioneer something like this?" Ross asks rhetorically. "He's been breaking the mold for 20 years. Of course, the dream is to have the artist involved in as many aspects of the home video plan as possible. For this release, he gave us his total support and had a real hands-on involvement. Some of the initial concepts were ours, but the refinement was a collaborative effort."

Jagger, interestingly enough, knows more about the U.S. home video market than might be expected. He says he produced the film specifically for the home video market.

Conceding it had a significant production budget, which accounts in part for its higher price point, Jagger says, "It was meant to be a home video, not a theatrical release. And it's a rental title, not a sell-through title."

Jagger also says he's not concerned that most of the music in the film is from his solo CBS album, "She's The Boss," which came out some time ago. If the video stimulates additional album sales, so much the better, he indicates. And if consumers want to purchase the videocassette, so much the better.

At the retail level, Jagger says, "The dealer should put it in three or four places—music video, comedy, adventure, drama, and in a new release section at the outset."

Ross adds that he coined the phrase "motion mixture" for the release because "it's not a long-form music video exactly, and it's not a motion picture. It's a mixture of different art forms. It's more than music video. It's video-meets-motion-pictures. It's a 1980s MTV musical. It's 'The Sound Of Music' in the MTV era."

One of the launch mechanisms for the 88-minute feature, directed by Julien Temple, will be to conduct a series of heavily promoted, one-night theatrical screenings.

"Those will be midnight screenings," says Ross, "an example of one of the product decisions."

CBS/Fox will conduct the screen-

(Continued on page 56)

AN UNSCHEDULED STOP ON THE CURRENT BOB DYLAN TOUR...

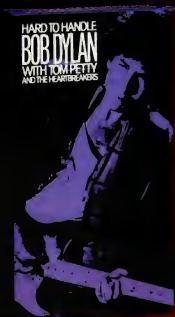
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pretty in pink

The movie drew millions to theatres and made entertainment headlines.

Teen phenomenon Molly Ringwald ("Sixteen Candles," "The Breakfast Club") and Andrew McCarthy ("Class," "St. Elmo's Fire") were hailed for their starring performances.

She's a high school girl from the wrong side of town. He's the wealthy heart-throb who asks her to the prom. But as fast as their romance builds, it's threatened by the painful reality of peer pressure.

Hit film maker John Hughes ("The Breakfast Club," "Sixteen Candles," "Ferris Bueller's Day Off") earned rave reviews for creating a love story so refreshingly touching and funny.

The Top 10 soundtrack launched two of the year's biggest singles: "If You Leave" by Orchestral Manoeuvres In The Dark and "Pretty In Pink" by the Psychedelic Furs.

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ON VIDEOCASSETTE AND LASERDISC

JAGGER HOME VIDEO

(Continued from page 48)

ings in eight key markets—New York, Los Angeles, Chicago, Boston, Dallas, Atlanta, San Francisco, and Washington, D.C. They will take place on Sept. 26, less than a week before the product is in the stores. According to Ross, that hasn't been done before with a home video title.

"It's also in line with the Stones' modus operandi," says Ross. "They blow into town. Only a few people really get to see them. And they blow out of town." Free tickets to the screenings will be given away in cooperation with participating radio stations and local video music outlets.

"A lot of people are going to hear about it in those markets," says

'It's a rental title, not a sell-through'

Ross. "It will create a very interesting 'buzz,' we think." For those that are not fortunate enough to win a ticket, he adds, it should stimulate interest in the tape.

The markets were not picked haphazardly, adds Ross. "Yes, they are media centers, but our research as to concert and LP sales performances indicates those are very strong markets for the cassette. We also wanted a nice geographic mixture."

CBS/Fox will support the video with spot television buys, national and local print advertising, and in-store material.

"It's the link, also, with the theaters, radio, and cable that gives it the multimedia motion picture aspect," Ross says.

The other principal performers in the film include Dennis Hopper, Jerry Hall, and Rae Dawn Chong.

The story line revolves around a rock superstar insulated from the real world by his inner circle of "beautiful people."

On the subject of music video clips, Jagger says, "I don't think you necessarily need music videos. They seem to be going downhill and have lost their impetus at this point."

"But I think that it is probably true that young bands would not have made it if not for music videos."

On the notion of timing a video release to an album, a marketing condition some video publishers and record labels have been striving for, Jagger says, "The film was never finished before the LP came out. It was completed way after that. It was never meant for theatrical distribution. It was meant to rent or sell in video stores."

What prompted the film in the first place?

"It was sitting around with Julien, and we thought it would be a good idea. I'm interested in the medium and I would like to produce and direct later. I'm afraid I might get into producing one day."

"But I'm in love with music and will tour again with the Stones as well as solo and cut records with the group and solo."

Billy Joel
The Video Album

Volume I

Piano Man
All For Leyna
Tell Her About It
Honesty
Sometimes A Fantasy
The Night Is Still young
Pressure
stiletto/My Life
Keepin' The Faith
A Matter of Trust

Available in state of the art digital audio on VHS Hi-Fi and Beta Hi-Fi videocassettes and laser videodiscs.

Suggested Retail Price \$19.98



Vestron Shuns Big Names In New Promotion

NEW YORK Vestron Video is trying to dodge a fourth-quarter marketplace flooded with low-priced feature films by concentrating on nontheatrical product in sell-through genres.

Vestron is "playing something other than the feature film price reduction game," the company's Michael Oliveri says, explaining why, in a season of splashy, big-title, high-visibility promotions, Vestron's VideoGift promotion (Billboard Aug. 29) includes virtually none of the hit A-level titles in its catalog.

The fourth-quarter marketplace is "terribly crowded," Oliveri says, "so strategically, do we want to be one of the crowd or do we want to do something different? I think we've eliminated some of the toughness for ourselves by not being one of the guys."

Advertising for the VideoGift push will be done mainly through co-op with retailers and distributors, Oliveri says. There will be no national television buys. "Our money is better spent doing things other than institutional advertising," he says.

Vestron has divided this year's VideoGift into tightly defined categories, among them horror, action, film classics, cult titles, children's product, comedy, drama, and music. "The point is, we have these program categories we know sell; we have product in these price categories that is priced very aggressively," says Oliveri.

Low prices are being offered not just to consumers but to video stores and distributors and retailers as well, Oliveri says. "There are three important things about this year's program for us: margin, margin, and margin."

Distributors will be getting product at 45% off list cost, a "pretty significant" cut from Vestron's usual level, Oliveri says. Assuming the distributor has a 12% margin, on a \$29.95 title he \$16.47 will translate to a retailer cost of \$18.45. "If he sells it to the consumer at \$29.95, the retailer just made a 38.4% profit margin."

In addition to the deeper margins, Oliveri says, Vestron will be giving a 10% advertising allowance, 60 extra days' dating, 10% straight return for credit, and 25% stock balancing.

Among the titles in this year's VideoGift are "Pink Flamingos," "Bette Midler: Art Or Bust," "The Cars: Move Move," "Crisis At Central High," "Pete Townshend And White City," and the National Geographic Video series. Product price points will range from \$9.95 to \$24.95.

"I don't know that consumers want to buy all these movies," Oliveri says. "We do know they'll buy children's programming, informational programming, music."

That doesn't mean Vestron will never price-promote its A titles, Oliveri says. "We can play that at another time, and we certainly have the films to do that with."

LET THE LOW PRICE OF "BRING ON THE NIGHT" BRING ON THE CUSTOMERS.

BRING ON THE NIGHT

The story is, he risks it all on a dream. The problem is, he's not acting.

\$29.95 Retail Price

\$29.95 Retail Price

Originally \$79.95 Now **\$29.95** Retail Price

344

Sting joins other Karl-Lorimar music titles at a magic sell-through value—under \$30.00

The fabulous Sting. And his hit release, "Bring on the Night," can be number one on your holiday hit parade of profits. Put them together with the Karl Lorimar re-releases of the successful Rod Stewart and Deja View cassettes—at under \$30.00 each—and the jingle you hear will not be Santa's bells but your cash register.

Sting's "Bring on the Night" is the critically acclaimed theatrical music release of his exciting Paris concert, and features several hits, including "Set Them Free."

"The Rod Stewart Concert Video" shows Rod at his best; with exclusive concert footage, 17 hot songs and candid interviews.

"Deja View" is loaded with 10 '60's classics done by the original artists, all in new video footage. Put these three surefire holiday hits on your Christmas list today. And Santa will be very good to you.

Pre-order date for U.S. and Canada: 9/25/86. Street date 11/5/86. Available on VHS, Beta and LaserDisc.

*Suggested retail prices

Distributed exclusively by Karl-Lorimar Home Video, 17994 Loma, Irvine, CA 92614. In Canada: 1-800-524-0004. In the U.S. and Canada: 1-800-524-0004. Also available in Canada. Karl-Lorimar Home Video titles are 120 to 90 minutes. Decca, the name, logo, and "120" or "90" are trademarks of Decca Records. "Bring On The Night" is a trademark of Decca Records. "Deja View" is a trademark of Decca Records. "The Rod Stewart Concert Video" is a trademark of Decca Records. © 1986 Karl-Lorimar Home Video. All rights reserved.

A movie poster for 'The Untouchables' featuring a large, stylized '88' in the center. Above the '88' is a circular emblem with the text 'THE UNTOUCHABLES' and '1939'. Below the '88' is the text 'ALL TIME GREAT MOVIES'. The bottom of the poster shows a collage of characters from the movie, including a man in a cowboy hat and a man in a suit. The background is a blue sky with clouds.

WESTERN
 The Alarm
 A Fistful Of Dollars
 The Legend Of
 The Lone Ranger

The Muppets Take Manhattan

Presenting three dozen reasons why CBS/Fox Video is a leader in home video entertainment. It's our new Five Star Collection II, 36 of the world's most popular films on videocassette for just \$29.98 each. That's quite a deal. Because the CBS/Fox Video Five Star Collection II is the very best of our best. From Bogart and Bergmain in CASABLANCA to Cagney as Cohan in YANKEE DOODLE DANDY. We've got westerns with Wayne and Eastwood. Luchas gallops with Sam Peckinpah's *Hombre* out in ROCKY HORSESHOE AND BOAT. And Bond is back, of course. The new musicals, including *THE WIZARD OF ID* and *THE WIZARD OF OZ*. It's a collection of classics, the dramas, the westerns, the musicals, the comedies, the horror, family and action/adventure films known and loved the world over. The Five Star Collection II. Only from CBS/Fox Video.

Suggested Retail
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Karl/Lorimar is lending further support to National Health Care For The Homeless by donating a television set and a VCR to the project site in each city, in conjunction with a major video distributor.

ANNOUNCING THE N

**HBO
CANNOT
VIDEO**

NEWEST VIDEO TITLE.

HBO and Cannon are proud to announce the formation of HBO/Cannon Video. This exciting move unites two well-established giants of the entertainment industry.

HBO—the leader in home entertainment with a history of producing outstanding films and innovative programming.

And Cannon—the most prolific studio in Hollywood, producing blockbuster movies perfect for today's video audience.

HBO/Cannon Video has evolved over the years into one of the most rapidly growing and successful companies in the home video industry. The company is now positioned for leadership with a growing broad product line of video titles, backed by aggressive integrated marketing programs such as the recently launched "Play for Keeps" Video Promotion.

HBO/Cannon Video. On the leading edge of video marketing. And growing steadily into the nation's most competitive, highest quality home entertainment group.



**TWO GIANTS
IN ENTERTAINMENT
ARE NOW ONE IN HOME VIDEO.**



© 1986 HBO/CANNON VIDEO

Lacy Groves Producers With Versatile Directors

BY JIM BESSMAN

NEW YORK The video production arm of the music video house N. Lee Lacy/Associates is thriving in a shrinking clip-making jungle by providing a proven roster of directors able to work in a variety of musical genres.

The Lacy music video division also has business advantages in that it is attached to a sizable commercial production company, which allows it to take advantage of the parent firm's production and financial resources.

Beth Broday, Lacy senior vice president and head of the basic video division, says that being part of a

considering the pace at which we have to move," she says.

Broday says the division is not experiencing any of the slowdown which video clip production about which other firms have complained. In fact, N. Lee Lacy has produced about 75 videos in the last 18 months from its offices here and in Los Angeles and London.

Broday says that pace is increasing, and part of the reason is that Lacy's directors have shown they can work effectively with any type of artist.

"We service all the different parts of the industry. So many of our clients have varied needs and different kinds of artists—country, r&b, pop, rock—that our directors have to be a very versatile."

That directorial staff includes Dominic Sena, David Hogan, Edd Griles, and Mick Haggerty, all of whom are highly regarded for their work with a number of major label artists.

Broday formerly headed up the financially troubled Fusion Films. She came to Lacy in Los Angeles a year ago to start up its music video division. Broday says the move afforded her "a professional and solid base" for music video production, even though her production marks up remain separate and lower than those of Lacy's commercial contracts.

"Because of the speed at which we are forced to produce and the quantity of projects that happen so quickly, it is important to have strong support when a lot of money is changing hands very rapidly," Broday continues. "After experiencing money mismanagement in my last company, I felt Lacy would offer the necessary support."

Broday says that in addition to providing business accounting and related support functions, Lacy has a name-recognition factor that appeals to directors. Her stable, though, revolves around a group of four full-timers—Hogan, Sena, Da-

vid Fincher, and Jonathan Kaplan—and three others—Haggerty, Griles, and Richard Baskin.

Of the core directors, Broday says that Sena, who is known for his work with Loverboy and John Waite, recently completed Aretha Franklin's "Jumpin' Jack Flash" clip, as well as videos for Peter Cetera and Amy Grant.

Hogan, who has worked with a wide variety of artists, ranging from Bob Seger to Kenny Rogers, most recently wrapped Tom Cochran and Red Ryder's "Boy Inside The Man."

Kaplan directed John Cougar Mellencamp's recent video output, while Fincher—a "special effects whiz kid" who is a veteran of Lucas-

film and a director of clips for the Motels and Rick Springfield—shot Jernaine Stewart's "We Don't Have To Take Our Clothes Off." Broday claims the Stewart clip "revived" the hit single because all

'We service all of the industry'

night video programs continued to air the clip even after the single had seemingly died.

In seeking work for Lacy directors, Lacy is joined in Los Angeles by director reps/sexu- producers Lyn Healy and Nicholas Meyers. Lacy's London office is run by

Helen Langridge.

In addition to solicited productions, Broday notes that Lacy is often called upon to produce projects for outside directors. Among these are the Tony Scott-directed clip for Kenny Loggins' "Danger Zone" from the "Top Gun" soundtrack and Cyndi Lauper's "True Colors," directed by Pat Birch.

While "True Colors" and the latest Huey Lewis & the News clip "Stuck With You" were both big-budget affairs, Broday says Lacy has "no problem" with lower budgets.

Lacy has embarked on longform music video production. The first project is a conceptual, part concert video for an unnamed artist.

'We're more of a boutique operation run by a few people; we're quite small'

larger firm is indeed helpful but points out that the clip arm is "really just a small unit within the big company" and must operate as an independent in terms of drumming up work.

"There's a misconception that Lacy is just one big music video factory," says Broday. "But we're really more of a boutique operation run by a few people, and we're quite small. The needs of the industry are such that we have to produce in all three cities [Los Angeles, New York, and London] and have to be attached to a large company in order to get the advantage of its production and business expertise in a business that isn't treated as a business."

"Because the risk factor business in music video is so great, you have to minimize problems—especially cash flow problems—con-



Oh, Patti. MCA artist Patti LaBelle, center, is on the set of her most recent video shoot for "Oh People" from the album "Winner In Life." With the singer are, from left, Kevin Godfrey, director, Paul Sinclair, cameraman, Lori Crame, director, and Lexie Godfrey, producer. The clip was shot in New York.

Director-Artist Team Jumps From Obscurity To MTV

NEW YORK Can unguessed talent get a video on MTV? It's rare, but occasionally it does happen.

In the case of unknown artist Peter Himmelman, the feat was accomplished by capitalizing on a soul song, creative ingenuity, and a handful of friends in the film/video production business. The result: \$6,000 paid out for a video that should by all rights have cost \$23,000. The clip made the grade on the 24-hour channel after being reviewed by the acquisitions committee.

Himmelman's "Eleventh Confession," directed by Jim Hershleder, was the debut clip for both director and artist.

The video—a jagged, free-flowing, portrait of the singer shot in the streets of Manhattan, the cliffs of Far Rockaway, and the swamps of New Jersey—has since been added to MTV playlist in new rotation. It has even earned Him-

melman a VJ interview segment.

According to Hershleder, the clip has also brought him directorial offers from three major labels. He's accepted one—Rob Jungkias' next video for Manhattan Records. However, the director says, his future work should not be compared with "Eleventh Confession."

Although our out-of-pocket expenses were \$6,000, it doesn't include the value of donated services, fees, and equipment, which probably totaled about \$25,000," says Hershleder. "So the video was actually about \$31,000. We did what we had to here to prove that we're as good as anyone else currently making videos. We passed the acid test of getting an unsigned act on MTV."

Hershleder, a New York Univ. film school graduate, sees himself, Himmelman, and the NYU film school cronies who aided him

in making the video as part of "the new wave of music and film makers coming together to show we can compete on any level."

In order to gain a foothold in their respective pursuits, all were willing to make the necessary sacrifices for the credentials gained in making the project.

Hershleder and Himmelman have been friends since they grew up together in Minneapolis, where Himmelman organized the Sussman Lawrence band, a popular local act. That group released an independent album, "His Modern Hero," on Ovation in 1979, as well as a two-disk set, "Pop City," on its own Orange Records label in 1984.

Sussman Lawrence moved to the East Coast that same year, and Himmelman, with the other band members' participation, wrote and produced a solo album, "This Father's Day." The album,

released on Orange last spring, includes the song that was used for the video.

"The song 'Eleventh Confession' has such a visual life to it that it inspired me in making the video," says Hershleder. "I knew we had no money, but if I thought about how much it would cost, I never would have gotten out of bed. I had some leftover film from some commercials I had shot, so I borrowed a camera, called some of my professional film maker friends, packed a picnic lunch, and rented a car to drive out to the Jersey swamps."

Hershleder used the available 16mm and Super 8 black-and-white and color "short ends," incurring only developing and video transferring costs.

"The video represented a restorative solution to financial obstacles," he says. "Artistically, the challenge was to place Peter in a

situation where he was forced to be natural. The song says it's okay to tell the truth, and I wanted to tell the truth about Peter."

Hershleder credits photographer/film maker Robert Frank as a major influence and says he strives to create a similar "edge" in his own work. By simply following the artist through various indoor and outdoor settings, he says, he hoped to use the song as "soundtrack to a filmed portrait."

The finished product, he says, "flows like a river," with the currents of the music and the different aspects of Himmelman's character as an artist. "The source is Peter's music."

Adds Himmelman: "You don't have to wait for money or the go-ahead from a record label. Just look to your friends, go down into the basement, and start doing it."

JIM BESSMAN

This report does not include videos in recurrent or older rotation.

ideo music

Video Track

VIDEOS ADDED THIS WEEK	POWER RATION	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT	LIGHT ROTATION	NEW
BLIVE IN HEAVEN / CHANGE YOUR MIND	Warner Bros						NEW
THE CORE / BOTS DON'T CRY	Warner Bros						BREKOUT
DOWN LICKETY / I'M A MAN	Warner Bros						MED ROT
LOVE WALKS / UNDERSTANDING JANE	Beggs Banquet						LIGHT
LOVE / WHOLE LOT	Capitol						BREKOUT
LOVE CITY / LOVE CITY	Warner Bros						BREKOUT
PAUL SIMON / YOU CAN CALL ME A MAN	Warner Bros						ALL TIME
THE SMITHS / THERE IS A LIGHT	Warner Bros						BREKOUT
THE SMITHS / THE FUTURE IS SO BRIGHT (I GOTTA BE IN SHADE'S) / B'S							BREKOUT
TRUE BELIEVERS / HARD ROAD (I'M)							NEW
DAVID WILSON / BOLD THOUGHTS							ALL TIME
THE KING / JOJO'S NEW BAD NEWS	Midnight Int						NEW
DARYL HALL / DREAMTIC RICA							4
BILL JOEL / IT'S A MATTER OF IMPT	Columbia						5
CYRIL LAUPER / THE COLORS EYE							2
THE LEVITS & THE NEW / STITCH WITH YOU	Capitol						2
LOVE MURDER / HEAVEN IN YOUR EYES	Columbia						1
EDDIE MAYER / TAKE ME HOME / THROTT	Columbia						1
WHEELERS / WHAT WAS THIS / I GOTTA BE IN SHADE'S							1
DAVID LEE ROTH / GONE CRAZY	Warner Bros						1
THE SPECIAL / SORRY BALL	Capitol						2
NEAL YOUNG / TONIC / THE NIGHT / THE	Capitol						2
15 SPECIAL / SORRY BALL	Capitol						2
BARBARA ANN / YOU LOVE YOU / A&M							1
BERLIN / TAKE MY BREATH AWAY	Columbia						12
BOW JENNY / VERGUS / THE	Capitol						10
LOVE / LOVE / LOVE / LOVE / A BADGAL	Capitol						10
LYRTHMICS / MCDONALD'S / M&M							10
*FABULOUS THUNDERBOLTS / WHIP UP / Epc							10
THE HONKY-TOONS /							10
GLASS TIE / DON'T FORGET ME / EMI							10
*AMERICAN JACKSON / WHEN I THINK OF YOU / A&M							10
THE MCDONALD'S / WHEN I THINK OF YOU / A&M							10
THE MCDONALD'S / WHEN I THINK OF YOU / A&M							10
*MOODY BLUES / THE OTHER SIDE OF LIFE / PolyGram							10
*ROBERT PALMER / I DON'T HAVE TO TURN YOU IN / Island							10
THE RATION / BABY LOVE / Atlantic							10
LIONEL RICHIE / DANCING ON THE CEILING / Motown							10
*MURDER / KILLER / M&M							10
*PETER WINWOOD / HIGHER LOVE / Island							10
10 SPECIAL / SORRY BALL	Capitol						10
*ACID / YOU SHONIN' ME / 11 / Night Lion / Atlantic							10
*MARTY OF NOISE / PARANOID / Capri							10
*CINDERELLA / PARANOID / Capri							10
*CHROMED HOUSE / MEAN TO BE / Capri							10
DAVID & DAVID / WELCOME TO THE BOOTHMAN / A&M							10
DOCTOR & THE MEDICAL / SPIRIT IN THE / S							10
DOUBLE / CAPTAIN OF HER / M&M							10
HONKY-TOONS / WHAT DOES IT TAKE / Warner Bros							10
WES / THE DIRT / Atlantic							10
JESUS PRETEND / PARENTAL GUIDANCE / Columbia							10
LOVE SPOONS / NO NOISE / LOVE YOUR / A&M							10
*PAUL MCCARTNEY / PRESS / Capitol							10
QUINT / RED / THE WILD AND THE YOUNG / Epc							10
CHARLIE SEXTON / HOW / M&M							10
SHIMP / RED / MONKEY'S TIGHT / (OT MENTIONS) / Epc							10
SMITHSONS / IN GOOD AND / M&M							10
THOMPSON / RED / MONKEY'S TIGHT / (OT MENTIONS) / Epc							10
BLOND MONKEY'S / WHISKY / M&M							5
BOY MONKEY'S / WHISKY / M&M							5
ICE COOLER / HE'S BACK / THE MAN / THE M&M / M&M							5
SCHE LOONS / KEEPER / HEARTS / CAPRI / Gertie							5
MANIC / RACE / LOVE / LIFE / UA							5
NO SHOOT / POINT OF NO RETURN / Atlantic							5
BILL DICKMAN / LOVE / JUNE / Atlantic							5
SCREAMING BLUE MESSENGERS / WILD BLUE YONDER / Epc							5
STACY / TWO OF HEARTS / Atlantic							5
14-46 / B&B / Dan / Supra / Warner Bros							4
ALPHARIN / DANCE / WITH ME / Atlantic							4
BOURGEOIS / TANG / THE PERFECT / LT / house							4
TRIP / BURR / THE / Epc							4
CANARY / HOUSE / NEWS / THE / BROG / M&M							4
DARAK /							4
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M *See* **M**

HI-GA-STAR LIONEL RICHIE is back with a video that is said to have cost mega-bucks. "Dancing On The Ceiling," the debut clip and title track from his new Motown album, is a five-minute production that reportedly cost somewhere between \$250,000 and \$500,000. The piece, which employed a crew of 95, features choreography by Michael Peters and cameo appearances by Rodney Dangerfield and Cheech Marin. It was directed by legendary Hollywood director Stanley Donen, who co-produced with Glenn Goodwin for G-Squared Productions.

Cinesong Corp. recently edited a series of commercials for rockers Quiet Riot at the Post Group. The spots support the group's latest Pasha/Epic album, "QR III," and is said to consist of riot footage taken from a classic 1920s silent film, as well as shots of enthusiastic Quiet Riot fans. **Kevin Dole** directed and produced. Editing was performed by the Post Group's **Laurie Kalben**.

A promotional clip for "Back To School," the title track to this summer's Orion Pictures film, was recently shot at the Record Plant. The video features artist **Jude Cole** per-

forming the song against a backdrop of scenes from the movie, which stars Rodney Dangerfield. Rick Friedberg directed Glenn Goodwin and Brent Bowman produced. Frank Byers served as director of photography. The single is on MCA Records.

OTHER CITIES

DUKE STREET recording artists **Eye Eye**'s video for "X-Ray Eyes" is a performance clip that centers around a variety of abstract images. Lensed on location in Toronto, it was directed by **Stephen Surjik** and produced by **Allan Weinrib** for **Chamagne Pictures**. **Chris Cooper** edited. The piece supports the group's second single off its new album, "Just In Time To Be Late."

Members of the **Chicago Bears** teamed up with **Sister Sledge** to shoot a video for "Here To Stay." Sister Sledge's song from the upcoming Atlantic soundtrack, "Playing For Keeps." The piece is said to be an "uplifting rags to riches adventure of three young friends and their pursuit of the American dream." It was directed by **Harvey Weinstein** in association with **Phil Tuckett** of **NFL Films**. **Alan Brewer** produced the soundtrack features music by **Pete**

SOPHIA GEDRGE
Girle, Girle

Ronald Chung
 Trevor Barry, David Ho

IRON MAIDEN
Wasted Years
Somewhere in Time: Captain
Black

INKS

Kiss The Dirt (Fallin')
Liam Lake Thayer, Allison
Andrew McPhail, Moaning
Amy Brown

JANET JACKSON
When I Think Of You

Control 未施肥
 200g/m² 基肥
 200g/m² 追肥

DAVID LEE ROTH
Goin' Crazy
East (on) and (on) the way

ROUGH CUT

Double Trouble

Townshend, Phil Collins, Simon Le Bon, Nick Rhodes, and Eugene Wilde.

R.E.M. frontman Michael Stipe directed a video for "Fall On Me," the first single off the group's new IRS album, "Life's Rich Pageant." The piece is unique in that the band does not appear in the clip—it revolves around the lyrics of the song rather than images of the band members. It was lensed in Athens, Ga. on 16mm black & white film with color inlays. R.E.M. / Athens, Ltd. served as producer.

House-based 24-hour national music-video outlet, Hi Video USA, played host to a number of artists last month. Among those who appeared for on-air interviews were Nick Richards and Brian Chilton of Boys Don't Cry (Profile), Tom Cochrane of Red Ryder (Capitol), Tom Keiffer and Eric Brittingham of Cinderella (PolyGram), Bret Michaels, Ricki Rockett, Bobby Dall, and C.C. DeVille of Poison (Enigma), Stacy Q (Atlantic), Cactus World News (MCA), Jean Beauvoir (Columbia), and Dave Stewart of Eurythmics. *—RCA*

Edited by LINDA MOLESKI

New Videoclips

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable) label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

BILLY CHINNOCK
Someone In The Night
 1. "Someone In The Night" 2. "Modern Age" 3. "Associated
 4. "Agora Bantam" 5. "Jazz Hymns" 6. "I'm Not A Kid"
 7. "John Joplin"

CROWDED HOUSE
Mean To Me
 1. "Mean To Me" 2. "Lap Of
 3. "Richard Lowenstein"
 4. "Richard Lowenstein"

DAVID & DAVID
Welcome To The Boomtown
 Boomtown A.M.

JOHN FOGERTY
Eye Of The Zombie
 Eye Of The Zombie: Warner Bros.
 Sharon Gless, David Mayer
 Matt Mahurin

Two Join MTV Lineup

NEW YORK Two more acts have been added to the lineup of performers set to appear at MTV's third annual Music Video Awards show.

Robert Palmer and INXS will join previously named performers Genesis, the Hooters, Whitney Houston, Mr. Mister, the Mon-

kees, Pet Shop Boys, Simply Red, 'til tuesday, Tina Turner, and Van Halen.

In addition, Paul McCartney, Steve Winwood, David Lee Roth, and Bob Goldthwait have been named as participants in the awards show. They will not perform live.

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Big Turnout Expected For AES Meet

'Analog/Digital Fusion' On L.A. Agenda

BY STEVEN DUPLER

NEW YORK The Audio Engineering Society is expecting its largest turnout to date for a West Coast convention—between 10,000 and 12,000 attendees—when the 91st AES meet hits Los Angeles, Nov. 12-16.

Laurel Cash, chairman of the convention—which is themed "The Analog/Digital Fusion: The Rainbow Of Technology"—says that 185 exhibitors will be on hand for the show, which will occupy 150,000 square feet of space in both the Los Angeles Convention Center and the Los Angeles Hilton.

Cash has also unveiled the schedule of technical paper presentations, workshops, and facility tours that will highlight the convention. The tours are available for a "small extra charge," according to Cash, who adds, "We've never had a series of tours this extensive, or themed to specific interests."

The tours cover video facilities, sound reinforcement venues, film production and post-production, media and broadcast facilities, and music recording studios. "This way, if you're only interested in seeing one type of facility, you don't have to tag along for the ride to five other types you don't care about," says Cash.

The schedule for the tours, which have limited registration, is:

- Nov. 12, 1-5 p.m. Video facilities, including Compact Video, Burbank, CBS Television Center, Los Angeles; and The Post Group, Hollywood.

- Nov. 13, 1-5 p.m. Sound reinforcement venues, including the Orange County Performing Arts Center, the Crystal Cathedral, and an

additional venue to be announced.

- Nov. 14, 1-5 p.m. Film production and post-production, including Disney Productions, Universal Studios, and MCA Magic.

- Nov. 15, 9 a.m.-noon: Media and broadcast facilities, including KHS-FM, Fred Jones Recording Services, and KTTV-FM Television.

- Nov. 15, 12:45-5 p.m. Music recording studios, including Capitol Records, Lion's Share Records, Motown Records, and Soundcastle.

'We've never had a series of facility tours this extensive'

The technical paper presentations, to be held in the Pacific Ballroom of the Hilton, also kick off on Nov. 12. The schedule is:

- Nov. 12: "Perception," chaired by Diana Deutsch, and "Architectural Acoustics & Listening Conditions" (in two sessions), chaired by Ted Uzzle.

- Nov. 13: "Audio Recording & Signal Processing" (in three sessions), chaired by John Earls.

- Nov. 14: "Audio Reproduction, Transducers & Sound Reinforcement" (in three sessions), chaired by Cal Perkins.

- Nov. 15: "Audio Measurement & Instrumentation" (in two sessions), chaired by Henning Møller.

Among the individual paper highlights to look for in the aforementioned technical presentations are:

- "The Influence Of Television Images On Auditory Localization,"

by the CBS Technology Center, as part of the "Architectural Acoustics" section.

- "An Automated Approach To Digital Console Software," by Solid State Logic, as part of the "Audio Recording" papers.

- "New LSI For A Rotary Head Digital Audio Tape Recorder (RDAT) & Their Digital Signal Processor," by Sony Corp., also as part of the "Audio Recording" papers.

- "Spectral Recording Process," by Dolby Labs, as part of the "Audio Recording" papers.

- "Direct Metal Mastering (DMM) Technology: A Step Toward More Efficient Manufacturing Of CDs," by Teldec GmbH and Gotham Audio, under the "Audio Recording" heading.

- "High Frequency Phased Response & Specifications: Useful Or Misleading?," by Deane Jensen of Jensen Transformers, under the "Audio Measurements" heading.

In addition to the papers and tours, a large selection of hands-on workshops, chaired by industry leaders chosen from various fields, will be available, as in past years. The workshop schedule is as follows:

- Nov. 12, 9 a.m.-noon: "The All-Digital Studio," chaired by Rhonda Kohler, 2-5 p.m.: "Wireless Mics: Why Do They Work?," chaired by Bill Mayhew, 2-5 p.m.: "CD Preparation," chaired by Rhonda Kohler, 7-10 p.m.: "The Economics Of Operation" (Continued on next page)



DYNAMIC Duo. Ted Birchfield, at left, and David Stewart, right, have been named co-winners of Ampex Corp.'s Maco of the Year Award. The two, who work respectively as production manager and senior quality engineer at the Ampex manufacturing center in Opeka, Ala., received this year's award for installing an Ampex process management program to improve Ampex 456 professional audio mastering tape. Process management is a manufacturing concept that combines statistical process control tools with quality control programs.

Audio Track

LOS ANGELES

BERNIE TAUPIN has been tracking his solo print for RCA at the Village Recorder in West L.A. with producer **Martin Page** and engineer **Ed Thacker**. **Charlie Brocco** is seconding. Also there, **Jon Mitchell** is working with husband/producer **Larry Klein** on overdubs for his new **Heffen album**. **Dan Marnien** is at the board, assisted by **Robin Lane**.

At **Edge Studio** in North Hollywood, **Tony Di Benedetto** is producing his own material for his debut album. **John Kovarek** is engineering.

In **Van Nuys**, the **Nitty Gritty Dirt Band** has been in **SDR Studios** with engineer **Dwight Marcus** and producer **Jim Duncan** mixing the band's live performance album **Westwood One**. Marcus has also been working with new CBS act **Great Hollow Boom**. **Jeff Park** assisted on both projects. Also there, **Jay Gruska** is producing artist **Brett Raymond** for **Sunset Music**. **Frank Wolf** is engineering.

Philadelphia-based songwriting duo **Jeff Ziv** & **Glenn Goss**—authors of the **Hooters'** "Hangin' On A Heartbeat"—have been signed to L.A.-based **Starm Productions**. The team was in at **Capitol Studios** recently producing the first three masters for its debut album. Producers were **Peter Granet** and **Mark Wullemeier**. Granet is also chief engineer on the ongoing project.

At **Yamaha Research & Development Studio**, a number of projects have been going on. The **Hendersons** were in with producer **David Kahane** and **Steve Beltran**, working with engineer **Keith Cohen**. And **Andre Cymon** was in working with engineers **Taxi Mote** and **Keith Cohen** on his self-produced album **Also**. **Bobby Womack** was in working with co-producer **Benjamin Wright** and engineers **Harvey Perkins** and **Cohen**.

Van Dyke Parks and **Ry Cooder**

were working at **Skip Saylor Recording**, cutting tracks on **Parks'** album for **Warner Bros**. **Skip Saylor** was behind the board, assisted by **Tom McCauley** and **Joe Shay**. Also there, jazz guitarist **Richard Smith** has been tracking a project for **Alpha Moon Records**. McCauley is at the controls, assisted by **Shay**.

At **Sound Image** in North Hollywood, **Operation Entertainment** act **Sinbad** has been working on special effects for its upcoming series of shows. **Brian LeShon** and **Brent Williams** are producing, with **LeShon** also as the board.

Bruce Willis, wisecracking star of the hit TV series "Moonlighting," has been working on his debut album for **Motown** at **Cherokee Studios**. The r&b-flavored album has **Willis** backed up by **Glenn Frey's** road band, the **Heaters**. **Robert Kraft** is producing. **John Vigron** is engineering, assisted by **David Easton**. Also there, **Motown's Rockwell** is mixing a new dance single. The artist is producing, with **Paul Sabu** at the board and **Cliff Kane** assisting.

NEW YORK

ROBBIE ROBERTSON has been in at **Giant Sound**, working on the music for **Martin Scorsese's** new feature, "The Color Of Money." **Todd Kasow** is producing. **Tom Swift** is engineering. **Jeff Cox** is second engineer.

At **INS Recording**, **Ueli Minucci**, guitarist with **GRP** act **Special**, has been producing material on singer/songwriter **Karma Martelli**. Minucci's band mates, **George Jinda**, **Jeff Andrews**, and **Alan Smallwood** are laying tracks, along with drum programmer **Sammy Merandino**. **Robert Kasper** and **Kevin Reynolds** are at the desk. Also, **Martin Butler** and **John Anderson** have been producing the debut single by **Ken Prymus**. "Lovin' You." Engineer is **John Popov**.

(Continued on next page)

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AUDIO TRACK

(Continued from preceding page)

Manhattan-based Crescendo Music Inc. has completed production on the theme music for "The Best Of The National Geographic Specials," a syndicated series to be broadcast in 85 markets. The music was recorded digitally on a Mitsubishi X-90 32-track deck. Supervising representatives from the National

Geographic Society were Jaime Bernanke and Todd Herman. At Bizzarr Music in Brooklyn, Paul Simpson has been producing Barbara Roy for RCA. And Stephen Gerber has been producing two tunes for new artist Jeanna Cle on MCA. Finally, Michael Hutchinson has been producing Pamela

Stanley on TSR Records.

OTHER CITIES

CAPITOL ARTIST Freddie Jackson was in at Digital by Dickinson finishing up his latest single. Engineer was Steve Goldman, assisted by Joe Marno. Producer was Paul Laurence. And country singer Tommy Joe White was in wrapping up his all-digital album, engineered by Marno and produced by Steve Zoyes.

Modern Audio Productions in Philadelphia was recently called upon to assist in editing and syncing a Smokey Robinson song for the soundtrack to "The In-Crowd," a feature film being shot in that city. Engineer Bob Schacher carried out the operation.

The Nice Brothers have been working at Planet Dallas with engineer Rick Rooney.

Rickie Lee Jones was working at Live Oak Productions in Berkeley, Calif., on a duet album with Rob Wasserman. Engineering was Dale Everingham.

At Reflections Sound Studios in Charlotte, N.C., Wednesday Work cut an album for Enigma with producer Don Dixon and engineer Steve Haigler.

All material for the *Audio Track* column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.

Intensive SPARS Seminar Scheduled For Sept. 13-14

NEW YORK An intensive, two-day seminar on survival in the studio business will be hosted by the Society of Professional Audio Recording Studios (SPARS) Sept. 13-14 at the Music Business and Technology School of New York Univ.

The seminar—titled "Addressing Change: The Studio Business of the Future"—kicks off with a discussion with publicist Howard Sherman, whose clients include many successful studios, postproduction facilities, and recording artists. Sherman will discuss ways to increase bookings and studio recognition.

Next up is Joe Tarsia, founding president of SPARS and owner of Sigma Sound Studios, who will discuss modern studio financing. The first day concludes with a presentation on studio management techniques by Susan Ploner, a veteran manager and studio consultant.

Day two of the meet opens with Bob Walters and Tony Bongiovi, owner/engineer/producer, team of Power Station Studios here. The pair will discuss new sources of studio revenue, including licensing, publishing, production, and marketing. Martin Polon, an educator and industry analyst, concludes the seminar with his predictions on the future for the recording studio. His talk will include a look at the "tape-

less studio," MIDI networks, satellite links, and consumer evolution.

In other SPARS-related news, the standardized audio engineer testing program developed by the society and the Educational Testing Service last year, is being significantly expanded.

SPARS officials say the program—launched on small scale in 1985 with a grant from Sony Corp.—is now ready for more widespread use.

Starting in December, educational institutions and recording studios will be allowed to administer the SPARS exam under the supervision of the society. For its part, SPARS will aid the school or studio with publicity and registration, provide test materials and instructions, and score the exams.

"The SPARS exam is now a recognized educational gauge for the entire audio industry," says Gary Helmers, the society's executive director. "We are finding that studio owners like the idea of a test profile from prospective employees. An exam score can't replace a personal interview, but it has become part of the new professional approach," he says.

For further details on the business seminar and the testing program, contact the SPARS national office at 213-466-1244.

BIG TURNOUT EXPECTED FOR AES MEET

(Continued from preceding page)

ing A Recording Studio," chaired by Nick Coleman; and 7:10 p.m.: "Ratifications Of CD-ROM & CD-I On The Recording Industry," chaired by Rhonda Kohler.

• Nov. 13, 9 a.m.-noon: "The Business Of Audio: FX + TK + RX," chaired by Martin Polon; 9 a.m.-noon: "Loudspeaker Cluster Design," chaired by John Probs; 2:5 p.m.: "Can We Talk? Production Interiors In The Entertainment Industry," chaired by Dave Brand; 3:5 p.m.: "Measurement & Instrumentation," chaired by Richard Cabot; 7:10 p.m.: "Microphones: Out Of The Studio And Into The Real World," chaired by John Probs; and 7:30 p.m.: "Loudspeaker Measurement," chaired by Lloyd Toole.

• Nov. 14, 9 a.m.-noon: "Stereo TV Mixing: Compromises & Solutions For Mono Compatibility," chaired by Bill Burnsed; 9 a.m.-noon: "Tape Machine Maintenance: Tear & Repair," chaired by Greg

Hanks; 2:5 p.m.: "Audio For Video," chaired by Ed Lever; 2:5 p.m.: "Computers In Audio," chaired by Russell Berger; 7:10 p.m.: "Time Code: A Tutorial," chaired by Steve Krampf; and 7:10 p.m.: "Transformers & Audio," chaired by Bill Isenberg.

• Nov. 15, 9 a.m.-noon: "Presentation & Restoration Of Audio," chaired by William D. Storm; 9 a.m.-noon: "MIDI & Beyond: Total Studio Control," chaired by Craig Harris; 2:5 p.m.: "Film Sound: Dialog, Music & Effects," chaired by Larry Blake; and 2:5 p.m.: "Live Concert Sound," chaired by David Scheinman.

• Nov. 16, 9 a.m.-noon: "Education Workshop," chaired by Martin Polon; 9 a.m.-noon: "The Art & Science Of Equalization," chaired by Chris Foreman; and 9 a.m.-noon: "Basic Systems Design Of Recording Studios," chaired by Al Grundy.

Bernard Bragg has won critical acclaim as an actor. He has never heard applause.

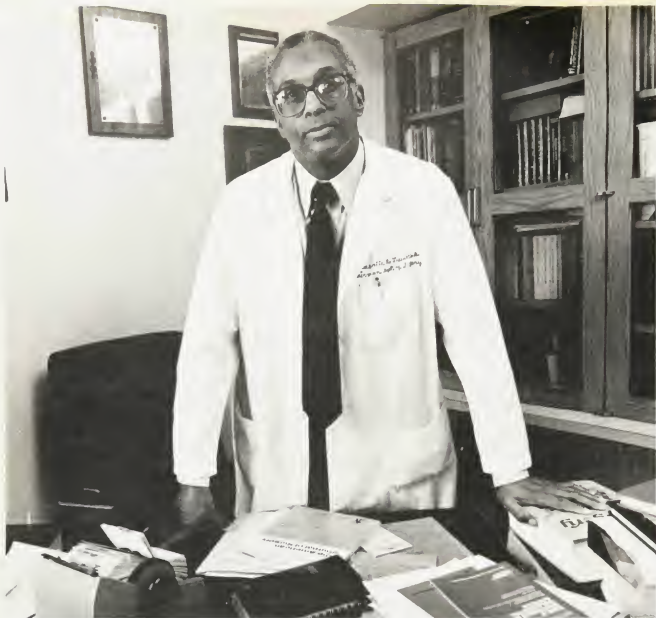
Bernard Bragg is a co-founder of The National Theatre of the Deaf. He has performed on television and Broadway and was an artist-in-residence at the Moscow Theatre of Mimicry and Gesture. He has studied under Marcel Marceau and taught workshops at Harvard University.



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"If everyone over 50 had checkups for colorectal cancer, the cure rate could be as high as 75%."

"If more people had colorectal cancer checkups, more people could be cured," says Dr. LaSalle D. Leffall, Jr., M.D., F.A.C.S., Professor and Chairman of the Department of Surgery, Howard University Hospital, Washington, D.C. "It's that simple. You can't cure it if you don't know you have it." But if it's detected early, the cure rate for colorectal cancer is very high. Your doctor can perform the digital and proctoscopic exams, and you take care of the simple stool blood test at home.

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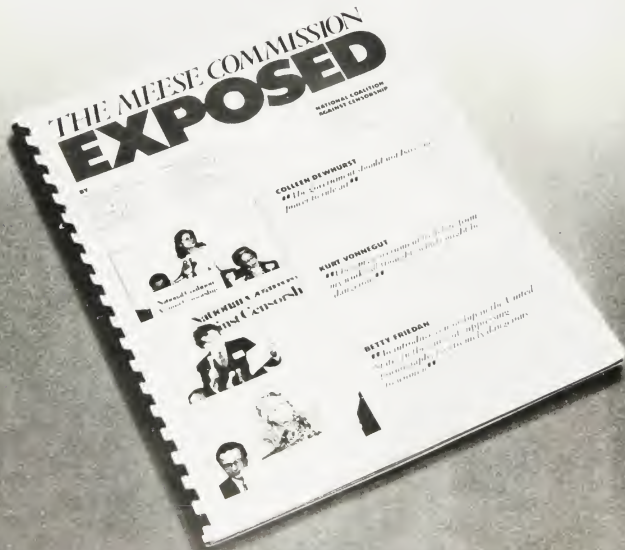
On January 16, 1986, the National Coalition Against Censorship brought together well-known writers, feminists, actors, psychiatrists, lawyers and psychologists at a Public Information Briefing to answer the Meese Commission. Actress Colleen Dewhurst, author Kurt Vonnegut, Jr., and feminist Betty Friedan among others spoke out fervently on the growing wave of attacks—on the national, state

and local levels—on sexually related expression. This booklet presents the vital information covered in this historic public information briefing.

It is must reading for all who cherish freedom of thought, expression and choice in our country, and wish to see these freedoms preserved.

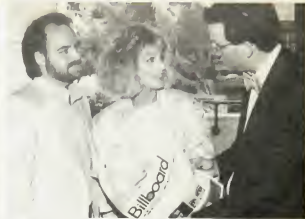
To order **The Meese Commission Exposed**, write to: National Coalition Against Censorship, 132 West 43rd Street, New York, NY 10036 or call (212) 944-9899. Postpaid copies are \$3 to individuals, \$6 to institutions. Bulk rates on request.

The NATIONAL COALITION AGAINST CENSORSHIP, founded in 1974, is a broad-based non-profit, non-partisan coalition of religious, educational, professional, artistic, labor and civil rights organizations. The Coalition opposes censorship and advocates First Amendment rights.





BMI's Ladies. BMI's Frances Preston, second left, welcomes the Bangles backstage before their recent show at the Pier in New York. With Preston are, from left, group members Vicki Peterson, Susanna Hoffs, Doherty Peterson, and Michael Steele.



Learning The Ropes. MCA Music Publishing president Leeds Levy, right, shows songwriter Jennifer Kimball what is required reading now that she has signed a worldwide co-publishing agreement with the company. MCA Music vice president Rick Shoemaker looks on.



GTR Tunes. Famous Music vice president Alan Molina, left, meets with GTR member Steve Hackett to sign an exclusive long-term sub-publishing deal with Hackett's company, Steve Hackett Ltd. Under the new agreement, all material written for GTR by Hackett plus all of the songs written for outside and solo projects will be published by Famous.



Night Of The Stars. RCA recording act the Pointer Sisters is greeted by some of the group's label mates following a recent show at the Starwood Amphitheater in Nashville. Shown are, from left, Earl Thomas Conley, June and Ruth Pointer, Wynonna Judd, Antie Pointer, newly signed artist Kyle Petty, and RCA division vice president Joe Galante.



Getting Into The Game. Basketball superstar Earl "The Pearl" Monroe, seated, meets with Elektra executives in New York to discuss his new Pretty Pearl Records distribution pact with the label. Standing are, from left, Elektra senior director of special markets Doug Daniel, senior vice president of marketing and promotion Mike Bone, and vice president of special markets Primus Robinson. Seated is Pretty Pearl's Maria Green.



Innocent Performance. Atlantic Records executives congratulate Graham Nash backstage following his recent concert at the Pier in New York. Nash is on tour promoting his new solo album, "Innocent Eyes." Pictured are, from left, director of national album promotion Danny Bush; vice president of advertising and video Mark Schumann; Nash; vice president of national album promotion Judy Lbow; Nash's manager, Bill Siddons, and secondary promotion manager Joe Iannello.



High Achievements. Actress Jennifer O'Neill receives the Founding Patron Award from the National Academy of Songwriters' executive director, Kevin Odegard, left, and chairman of the board Kent Klavens. The trophy was presented to her during a recent songwriting seminar in recognition of her numerous contributions to the organization.

Japan OKs Sing-Along Royalties JASRAC Hits 'Karaoke' Establishments

TOKYO The Japanese government has approved the imposition of royalty payments on all public establishments using "karaoke," or sing-along, equipment. There are believed to be between 200,000 and 300,000 such places nationwide.

The new deal becomes effective next April. The Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) had originally wanted the levy to start Jan. 1, but the government's cultural affairs agency said it was essential that all karaoke halls should be contacted and listed well in advance.

"We accept the delay just can't be helped," says JASRAC managing director Sadao Panamoto. "We need to complete formal contacts with the establishments involved and make sure the levy is fully understood. Though there are far fewer record rental outlets in Japan, our recent experience in signing deals with them should help us operate the karaoke legislation smoothly."

JASRAC claims that more than 95% of all Japanese record rental outlets have now signed contracts for payment of royalties. The society hopes to sign up about 70% of the karaoke establishments within two years.

Beginning in late September, JASRAC will send out brochures explaining the background of the levy, together with standard contracts. More than 300 explanatory meetings are planned across Japan through the end of the year. Total cost to the society is estimated at around \$3.2 million.

The agreed-upon royalty payments will range from roughly \$19.50 a month for small establishments to as high as \$65. The biggest halls will be charged the same

rates as venues that employ live bands.

Under the government plan, establishments offering karaoke videotapes or videodisks will pay royalties that are 50% higher. Funamoto projects that this will be reduced to 30% in the future.

Establishments usually charge the yen equivalent of 65 cents to \$1.80 for each song with karaoke accompaniment, so the royalty payments are generally regarded as quite low.

Peace Concert in Tokyo

TOKYO Some 250 performers from five nations, representing music styles from folk to heavy metal, played a 15-hour Hiroshima Peace Concert here to mark the anniversary of the atom bomb being dropped on Hiroshima on Aug. 6, 1945.

The concert, said by organizers to be the first of its kind staged in Asia, was hosted by Japanese folk-singing TV personalities Kotaro Yamamoto and Kosetsu Minami. About 18,000 people attended the outdoor event, for which all artists gave their services free.

Proceeds, after production expenses are taken out, are to be donated to survivors of the atom bomb at

tack.

Among the artists from the U.S. were Graham Nash, J.D. Souther, David Lindley, and Karla Bonoff. Also participating were Cho Yong Pil (South Korea), Gao Fong (China), Heino (Netherlands), Shafiq Alfi (A.R.B.), and Bakufo Sump.

Said Graham Nash: "We hope this will be the first in a series of such concerts."

MCPS Posts All-Time High In Distribution

LONDON The Mechanical Copyright Protection Society (MCPS) has recorded its highest annual distribution figure to date, some \$24.5 million, for the financial year that ended June 30. The previous highest figure, about \$21 million, was recorded the preceding year.

Using the exchange rate of \$1.50 to the pound sterling, MCPS has already distributed \$22.95 million to its songwriter and music publisher members, with the remainder available for this financial year.

Contributors to the total include the record industry at \$9.75 million, mainly attributable to the manufacture of records and tapes for retail sale; the broadcasting industry at \$5.25 million; the audio/video business at \$2.5 million; the video industry at \$750,000; and overseas copyright societies at \$3 million.

The broadcasting royalties have come via blanket agreements, in particular those with the BBC, the Independent Broadcasting Authority, and satellite companies such as Music Box and Sky Channel. The audio/video contribution covers film and slide productions; the video input includes promotional clips, long-form music videos, feature films, television, and video jukeboxes.

MCPS company secretary Keith Lowe says the past year had been "yet another of achievement above budgeted targets. Significant growth in distribution has been achieved without a commensurate increase in lead cost. Productivity per employee has improved dramatically through use of advanced computers and staff dedication."

Pan-European Music Events Multiply Festivals Spur Promotions

BY WOLFGANG SPAHR

HAMBURG There's a boom in pan-European classical music festivals these days, with several countries boasting a dozen or so major events annually. Along with the increasing list of prestigious dates is, predictably, a dramatic upturn in fees paid to the top performers.

The record companies are spending considerable sums on promotion of product linked with the festivals, as evidenced by window displays of record stores in cities like Verona, Italy; Salzburg, Austria; and Bayreuth, West Germany.

Salzburg is reckoned to generate multimillion-dollar turnover for the whole classical record business in Europe. In Belgium, there is the Flanders Festival, which incorporates over 300 operas, ballet, and classical performances. Sweden's key classical festival is in Malmö. Austria has major events in Vienna and Linz along with the Salzburg attraction.

While classical music department benefit most strongly, record companies also claim festival sales mileage from pop and jazz events in Germany.

New classical events are being regularly added. Pianist Justus Frantz has established a new annual festival in Schleswig-Holstein in northern Germany, attracting guest artists of the caliber of Leonard Bernstein, Yehudi Menuhin, and, as visiting conductor, former British Prime Minister Edward Heath. The Schleswig-Holstein local government fed in more than \$500,000 in

backing to establish this new entry in the festival calendar.

But while German record companies vie with each other to grab maximum promotional exposure at each festival center, there is mixed opinion about the actual benefits. Heinz-Guenther Schaneder, Ariola classical manager, says: "The activities of some record companies in the festival towns are really aimed more at corporate-image projection than increased sales."

'The Festivals create interest in classical music'

According to Bernd Plegamand, of PolyGram's classical department, the company's promotional investment in the festival circuit runs to "several hundreds of thousands of dollars" each year. He says: "For us, the most important are the events at Berlin, Munich, Bayreuth, and Salzburg. But they all create new interest in classical music, especially opera. That's why we spend heavily on both new product and catalog material."

Elmar Lindeman, Teldec's classical music manager, says: "Our view is that these festivals add up to an economic entity of their own. We support them, but don't expect measurably higher sales turnover as a result of them. Therefore, we don't offer special releases in connection with them."

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Siberry, Cockburn Big Winners In CASBY Awards

BY KIRK LaPOINTE

TORONTO Jane Siberry, Bruce Cockburn, and Images in Vogue were the big winners Aug. 15 at the CASBY (Canadian Artists Selected By You) Awards, but the big loser may have been the alternative music scene.

Fighting with the mainstream and answering to the production demands of a national television network, the CASBYs now bear little resemblance to the U-Know Awards which begat them. No longer a mock Juno Awards celebration, the CASBYs are only slightly off the well-worn track. Judging by the packaging of the show this year, the event is moving closer and closer to becoming a summer-season, broadly based awards program that hinders what's to come at the year-end Junos.

While many winners this year are clearly developing artists, many others are likely to find themselves nominated in a few months for the industry establishment's Junos. Cockburn, for example, is successful this year, while both front-running Bryan Adams and Corey Hart have been quiet (although Hart is ready to release a new album). He was the CASBY male vocalist of the year, and his video for "Call It Democracy" was voted best in that category. It's extremely likely he'll snare nominations, if not awards, in

those areas at this year's Junos.

Siberry's "The Speckless Sky" was voted album of the year, and her dual function on the album brought her producer of the year honors as well, the latter a likely nomination at the Junos.

Lula, last year's Juno-winning female vocalist and a strong candidate to repeat this year, was the CASBY female vocalist winner.

Only Images in Vogue were true alternative scene champions. Even though the band had two albums in recent years for a major label and a third for an independent, it remains

largely an alternative scene success. The group was voted top group of the year, and its "In The House" single was chosen single of the year.

When you get away from the major categories, the CASBYs are more like their old selves. Chalk Circle, only last year the CASBY best nonrecording group, this year was named most promising group.

Diane Bos, lead singer for Perfect World, a highly touted neo-Toronto based band, was named most promising female vocalist. And Michel Lemieux, the dazzling Montreal per-

formance artist who has been at the forefront of mixing theatre, video, and music, was named most promising male vocalist.

The best international album was "So" by Peter Gabriel, released just two months ago.

The album graphics for M. M.'s "The World Is A Ball" were deemed best in that category. Vis A Vis snagged best independent artist, and Moments in Galore was the CASBY nonrecording artist winner. Kennington Market, the 1970s-era Toronto band that broke a lot of electronic ground in the local music

scene, was given the "wall of fame" award.

The CASBYs this year were presented at the Kingswood Music Theatre, north of Toronto at Canada's Wonderland. Paul Shaffer of David Letterman fame and Carole Pope, a Juno-winning female vocalist and leader of Rough Trade, were co-hosts. About 1,400 attended a show threatened by thunderstorms. The show was produced for television by the Canadian Broadcasting Corp. production.

Duke Street Leaves WEA For Longterm MCA Deal

TORONTO Duke Street Records, emerging as a big player among Canadian independent labels, has moved to MCA Records/Canada for distribution after three years under the WEA Music of Canada umbrella.

Duke Street president Andy Hermant says the longterm deal was signed "for business reasons, not for people reasons" and adds that he's unhappy about leaving WEA after three largely upbeat years.

"The people at WEA are tremendous people," Hermant says, "but our move wasn't a vote against WEA. It was a vote for MCA."

Releases already in the market in-

clude new albums by Scott Merritt, Eye Eye, and Manteca, all of whom MCA picks up in midstream and will attempt to work. Scheduled shortly is a new album from instrumentalist Hagood Hardy, while early 1987 should see new albums from Hugh Marsh and Eric Robertson.

Also scheduled for the first half of 1987 are albums from Chalk Circle and the label's premiere artist, Jane Siberry. Vaidy, also on the roster, is expected to issue his next album sometime in 1987.

Hermant says that a jazz artist is "going to be signed very shortly" and that the label is bidding for a couple of known bands.

With WEA's help, Duke Street brought Siberry to Canadian attention last year, and her signing to Windham Hill in the U.S. has reaped widespread critical acclaim. Her most recent album, "The Speckless Sky," has surpassed gold in Canada, the first Duke Street album to reach that plateau.

The move is the latest in a series of acquisitions by MCA since Ross Reynolds was brought aboard three years ago. Under Reynolds, MCA has maneuvered distribution pacts with Chrysalis, Motown, Island, and I.R.S., making the label a major player in Canada. The Duke Street deal bolsters MCA's domestic roster

and gives it some developing artists with which to work.

"Our hope is that we'll be getting even more attention," says Hermant, who also oversees Duke Street's sister operation, Manta Sound Studios.

In another distribution deal, Jive Records has moved from CBS Records Canada to RCA Records Canada after only a short period. Larry McCrae, who worked the Jive label at Quality Records of Canada before Quality was rolled into a TV marketing firm and lost Jive to CBS, has been brought aboard at RCA as a label manager.

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BRITAIN

Rank	Last Week	Artist	Album
1	1	SINGLES	
1	1	I WANT TO MAKE UP WITH YOU	BURIS GARDNER - REVEAL
2	1	THE LADY IN RED	CHRIS DE BURG - ARIA
3	30	SO MUCH	SMITHS - A&M
4	4	ANYONE CAN FALL IN LOVE	ANITA DONATO & SIMON MAY - ORCHESTRA INC.
5	5	ANYTHING GOING ON BUT THE RENT	OWEN DUTTAIR - BOLING POINT
6	10	CALCULATING THE HERBES	TIBBES - V&A
7	10	DANCING ON THE CEILING	LIONEL RICHIE - MOTOWN
8	18	IF I COULD PROTECT YOU	FRANK SINATRA - J&R
9	1	MODSQUAD	STAYFORD - V&A
10	8	SHOUT	LILLIE - DECCA
11	13	GIRLS AND BOYS	PRINCE & THE NEW POWER GENERATION - P&N
12	13	PAPA DON'T PREACH	MADONNA - SIRE
13	14	PAINIC	SMITHS - J&R
14	13	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	JERMAINE STEWART - A&M
15	19	FIND THE FIVE STAR	ARIA
16	22	BREAKING AWAY	JANIS GARDNER - EMI
17	19	GLORY OF LOVE	PETER CELERIO - TULLOON
18	19	HUMAN	HUMAN LEAGUE - VIRGIN
19	20	WHAT'S THE COLOUR OF MY MIND	HOLLYWOOD BEYOND - A&M
20	20	WHEN THERE'S NO MORE LOVE	ANITA DONATO - SIRE
21	22	LET'S GO ALL THE WAY	SLY & THE FAMILY STONE - CAPITOL
22	20	THE WAY IT IS	BRUCE HOSKINS AND THE RANGE RIA
23	21	I SIGHT HEARD TO TURN ON	JOSEPH P. MORRIS - A&M
24	25	A QUESTION OF TIME	DEPECHE MOORE - A&M
25	26	EVERY BEAT OF MY HEART	ROD STEWART - WARNER
26	26	PROBABLY STATUS QUO	DECCA
27	28	DO NOT LEAVE ME THIS WAY	COMMUNARDS - A&M
28	28	THE PEOPLE	THE LARULE - A&M
29	28	FIGHT FOR OURSELVES	SPINNAKAL BAPTIST - CBS
30	30	CAN YOU FEEL THE FORCE	LAKE THE THING - A&M
31	31	WHEN DOCTOR AND MEDICINE	ARIA
32	31	OREAMATE	DALL HALL - RCA
33	35	PRESS	PAL McCARTNEY - J&R
34	35	ROSES	HAYWOODS - CBS
35	37	LOVE CANT TURN AROUND	FARLEY JACKMANSTERN - J&R
36	37	SING OUR OWN SONG	1980 - D&C INTERNATIONAL
37	37	YOU GIVE LOVE A BAD NAME	BON JOVI - VERDUGO
38	37	SMILE	ALDOUS HALL - VIRGIN
39	38	NICE IN NICE STRANGERS	ERIC - VIRGIN
40	38	ALBUMS	
1	1	VARIOUS	WHAT'S THATS WHAT I CALL MUSIC? - EMI VIRGIN
2	2	MADONNA	TRUE BLUE - SIRE
3	3	LIONEL RICHIE	DANCING ON THE CEILING - MOTOWN
4	3	QUEEN	A KIND OF MAGIC - EMI
5	5	CHRIS DE BURG	THE LADY IN RED - ARIA
6	6	WHAM	THE FINAL - EMI
7	7	OTHER STRAITS	BROTHERS IN ARMS - VERDUGO
8	8	ROBERT PALMER	ROBERT PALMER - J&R
9	9	JEAN-MICHEL ANJEL	RENDEZ-VOUS - POLYGRAM
10	10	SIMPLY RED	PICTURE BOOK - ELTRA
11	11	VARIOUS	THE HEAT IS ON - MCA
12	12	EURHYTHMICS	REVENGE - RCA
13	13	ROD STEWART	EVERY BEAT OF MY HEART - WARNER
14	14	URBAN	BAT IN THE KITCHEN - D&C INTERNATIONAL
15	15	ALMA	HUNTING HIGH AND LOW - WARNER
16	16	VARIOUS	THE HEAT IS ON - MCA
17	17	QUEEN	QUEEN'S GREATEST HITS - EMI
18	18	STEVE WINWOOD	BAC IN THE HIGH LIFE - VIRGIN
19	19	GENESIS	INVISIBLE TOUCH - VIRGIN
20	20	SMITHS	THE QUEERER SIDE OF DEATH - ROUGH TRADE
21	21	PETER GABRIEL	SO - VIRGIN
22	22	WHITNEY HOUSTON	WHITNEY HOUSTON - A&M
23	23	LUCIANO PAVAROTTI	THE PAVAROTTI COLLECTION - SYGMA
24	24	ORANGE	FRANK SINATRA - J&R
25	25	BRYAN FERRY/ROCK MUSIC	STREET LIFE 20 GREAT HITS - A&M
26	26	DAVE NAVY	THREE HARTS IN THE HAPPY ENDING - MCA
27	27	REINOLD	UPPERCASE - MCA
28	28	SIGUE SIGUE SPUTNIK	FLAMANT - MCA
29	29	HUGH MASTERS	LONGON HALL & GORDON'S COMMUNARDS - VIRGIN
30	30	BEYONCET	THE SEER - MERCURY
31	31	COMMUNARDS	COMMUNARDS - VIRGIN
32	32	SIMPLE MINDS	ONCE UPON A TIME - VIRGIN
33	33	VARIOUS	FROM THE SUMMER ALBUM - EMI VIRGIN
34	34	DAVE NAVY	THREE HARTS IN THE HAPPY ENDING - MCA
35	35	THE CURE	STANDING ON A BEACH - THE SINGLES - FICTION
36	36	LEVEL 42	WORLD MACHINE - POLYGRAM
37	37	BILLY JOEL	THE BRIDGE - CBS
38	38	VARIOUS	DRIVE THRU USA - A&M
39	39	PHIL COLLINS	NO JACKET REQUIRED - VIRGIN

Rank	Last Week	Artist	Album
1	1	SINGLES	
1	1	PAPA DON'T PREACH	MADONNA - SIRE
2	2	DANCING ON THE CEILING	LIONEL RICHIE - MOTOWN
3	3	LOVE TOUCH	ROD STEWART - WARNER
4	4	SLEDGEHAMMER	PETER GABRIEL - J&R
5	5	NASTY	JANE JACKSON - A&M
6	6	THE EDGE OF HEAVEN	WHAM - EMI
7	7	GLORY OF LOVE	PETER CELERIO - TULLOON
8	8	GANGER COW	KENNY LOGGERS - A&M
9	9	INVISIBLE TOUCH	GENESIS - VIRGIN
10	10	I CAN'T WAIT	ROD STEWART - WARNER
11	11	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	JERMAINE STEWART - A&M
12	12	WHOT	JOHN COCKER - EMI
13	13	VENUS	BARBARA MANO - LONDON
14	14	MAD ABOUT YOU	BELINDA LAUREL - SIRE
15	15	TAKE MY BREATH AWAY	ERLEEN - CBS
16	16	ON MY OWN	PAUL HARRIS & MICHAEL MC DONALD - MCA
17	17	STUCK WITH YOU	HUEY LEWIS - COLUMBIA
18	18	DISGUS	THE SCORPIONS - POLYGRAM
19	19	MISSIONARY MAN	EURHYTHMICS - RCA
20	20	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER - MCA

Rank	Last Week	Artist	Album
1	1	ALBUMS	
1	1	MADONNA	TRUE BLUE - SIRE
2	2	GENESIS	INVISIBLE TOUCH - VIRGIN
3	3	SOURCEBOOK	TOP GUN - ATLANTIC
4	4	EURHYTHMICS	REVENGE - RCA
5	5	PETER GABRIEL	SO - DECCA
6	6	ROBERT PALMER	ROBERT PALMER - J&R
7	7	DAVID LEE ROTH	EAT THE MUSIC - ELTRA
8	8	WHITNEY HOUSTON	WHITNEY HOUSTON - A&M
9	9	WHAM	MUSIC FROM THE EDGE OF HEAVEN - COLUMBIA
10	10	AN MATCHELL	SO - MCA
11	11	LIONEL RICHIE	DANCING ON THE CEILING - MOTOWN
12	12	BILLY JOEL	THE BRIDGE - CBS
13	13	ONLY A LADY	LOVE JUNE - J&R
14	14	PET SHOP BOYS	PLEASE - CAPITOL
15	15	SIMPLY RED	PICTURE BOOK - ELTRA
16	16	ROD STEWART	ARIA
17	17	BOB SEGER & THE SILVER BULLET BAND	ARIA - CAPITOL
18	18	VAN HALEN	1919 - SHANLEY
19	19	MOODY BLUES	THE OTHER SIDE OF LOVE - POLYGRAM
20	20	HEART	HEART - CAPITOL

WEST GERMANY

Rank	Last Week	Artist	Album
1	1	SINGLES	
1	1	LESSONS IN LOVE	LEVEL 42 - POLYGRAM
2	2	PAPA DON'T PREACH	MADONNA - SIRE
3	3	VENUS	BARBARA MANO - LONDON
4	4	DO YA DO YA (WANNAS PLEASE ME)	SAMANTHA FOX - J&R
5	5	THE SOUND OF MUSIC	ANITA DONATO - SIRE
6	6	LOUISA	THE OTHER SIDE OF LOVE - POLYGRAM
7	7	THE EDGE OF HEAVEN	WHAM - EMI
8	8	SPRINT IN THE NIGHT	ON - MCA
9	9	NUTTING HIGH AND LOW	THE MEDICS - CBS
10	10	NASTY	JANE JACKSON - A&M
11	11	CANT WAIT	SHO - J&R
12	12	WONDERFUL WORLD	SAM COOKE - RCA
13	13	NEW KICK IN THE SUNSHINE	DECEASED MUSIC LTD - RCA
14	14	DANCING ON THE CEILING	LIONEL RICHIE - MOTOWN
15	15	SLEDGEHAMMER	PETER GABRIEL - J&R
16	16	EVERY BEAT OF MY HEART	ROD STEWART - WARNER
17	17	HERSE KACHEN IN PALESTINE	ERSTE ALLEMANNE VERLAGS-GESELLSCHAFT
18	18	GLORIOUS	WELT - VERLAGS-GESELLSCHAFT
19	19	ALBUMS	
1	1	MADONNA	TRUE BLUE - SIRE
2	2	WHAM	THE FINAL - EMI
3	3	CHRIS DE BURG	THE LADY IN RED - ARIA
4	4	PETER GABRIEL	SO - VIRGIN
5	5	GENESIS	INVISIBLE TOUCH - VIRGIN
6	6	EURHYTHMICS	REVENGE - RCA
7	7	QUEEN	A KIND OF MAGIC - EMI
8	8	ROD STEWART	EVERY BEAT OF MY HEART - WARNER
9	9	CHRIS REA	ON THE BEACH - MCA
10	10	SIMPLY RED	PICTURE BOOK - ELTRA
11	11	HERSE KACHEN IN PALESTINE	ERSTE ALLEMANNE VERLAGS-GESELLSCHAFT
12	12	ALMA	HUNTING HIGH AND LOW - WARNER
13	13	SAMANTHA FOX	TOUCH ME - EMI
14	14	JOHN COCKER	WHOT - EMI
15	15	WHITNEY HOUSTON	WHITNEY HOUSTON - A&M
16	16	STEVE WINWOOD	BAC IN THE HIGH LIFE - VIRGIN
17	17	ONE STRAIGHT STREET	IN THE STREET - PHILIPS
18	18	VAN HALEN	1919 - SHANLEY

NETHERLANDS

Rank	Last Week	Artist	Album
1	1	SINGLES	
1	1	SING OUR OWN SONG	URBAN - D&C
2	2	IDENTITY	HEA - J&R
3	3	HOLIDAY	RAP - MCA
4	4	WHOT	JOHN COCKER - EMI
5	5	SWIFT FREEDOM	IMPACT - J&R
6	6	NASTY	JANE JACKSON - A&M
7	7	LET'S GO ALL THE WAY	SLY & THE FAMILY STONE - CAPITOL
8	8	WHOT	JOHN COCKER - EMI
9	9	PAPA DON'T PREACH	MADONNA - SIRE
10	10	THE LADY IN RED	CHRIS DE BURG - ARIA
11	11	ALBUMS	
1	1	WHAM	THE FINAL - EMI
2	2	MADONNA	TRUE BLUE - SIRE
3	3	EURHYTHMICS	REVENGE - RCA
4	4	MATTA BAZAR	BALD - MCA
5	5	URBAN	BAT IN THE KITCHEN - D&C
6	6	LIONEL RICHIE	DANCING ON THE CEILING - MOTOWN
7	7	PETER GABRIEL	SO - DECCA
8	8	STEVE WINWOOD	BAC IN THE HIGH LIFE - VIRGIN
9	9	ROD STEWART	EVERY BEAT OF MY HEART - WARNER
10	10	STING	BRING ON THE NIGHT - A&M

Rank	Last Week	Artist	Album
1	1	SINGLES	
1	1	PAPA DON'T PREACH	MADONNA - SIRE
2	2	TOUCH ME	JOHN COCKER - EMI
3	3	SPRINT IN THE NIGHT	ON - MCA
4	4	THE SAY	DR. MEDIC - EPOCH
5	5	VENUS	BARBARA MANO - LONDON
6	6	DANCING ON THE CEILING	LIONEL RICHIE - MOTOWN
7	7	THE DEADHEAD	MICHAEL BOLTON - EMI
8	8	STIMULATION	ARIA
9	9	I WANNA BE A COWBOY	BOYS DON'T CRY - ELEGANT FESTIVAL
10	10	HOLY MOND	THE LARULE - MCA
11	11	EDGE OF HEAVEN	WHAM - EMI
12	12	YOU LOVE ME	JOHN COCKER - EMI
13	13	GLORY OF LOVE	PETER CELERIO - TULLOON
14	14	INVISIBLE TOUCH	GENESIS - VIRGIN
15	15	WHEN TOMORROW COMES	EURHYTHMICS - RCA
16	16	BEYOND THE PALE	PAUL HARRIS & MICHAEL MC DONALD - MCA
17	17	HANDS UP IN THE AIR	BOUNCE - A&M
18	18	ALL I NEED IS A MIRACLE	MANE & THE MECHANICS - MCA
19	19	TRUE COLORS	ANDY AND THE NEW POWER GENERATION - A&M
20	20	WHO MADE WHO	AC/DC - ALBERT PRODUCTIONS - EMI
21	21	YOUR WILDEST DREAMS	MOODY BLUES - POLYGRAM

Rank	Last Week	Artist	Album
1	1	ALBUMS	
1	1	VARIOUS	1988 JUST FOR FUN - EMI
2	2	MADONNA	TRUE BLUE - SIRE
3	3	EURHYTHMICS	REVENGE - RCA
4	4	WHITNEY HOUSTON	WHITNEY HOUSTON - A&M
5	5	VARIOUS	HITS AROUND 1986 - CBS
6	6	SIMPLY RED	PICTURE BOOK - ELTRA
7	7	BILLY JOEL	THE BRIDGE - CBS
8	8	GENESIS	INVISIBLE TOUCH - VIRGIN
9	9	WHAM	THE FINAL - EMI
10	10	KEVIN BOLDWIN	ALYS - B&B
11	11	JOHN COCKER	WHOT - EMI
12	12	AC/DC	WHO MADE WHO - ALBERT PRODUCTIONS - EMI
13	13	THE CURE	STANDING ON A BEACH - THE SINGLES - FICTION
14	14	IN PALESTINE	ERSTE ALLEMANNE VERLAGS-GESELLSCHAFT
15	15	QUEEN	A KIND OF MAGIC - EMI
16	16	JOHN COCKER	WHOT - EMI
17	17	BILLY JOEL	THE BRIDGE - CBS
18	18	STING	BRING ON THE NIGHT - A&M
19	19	VARIOUS	HEARTBEAT - STAPAL
20	20	VARIOUS	TOP GUN ORIGINAL MOTION PICTURE SOUNDTRACK - EMI

JAPAN

Rank	Last Week	Artist	Album
1	1	SINGLES	
1	1	BEAT ALBUMA	VICTOR ALBUMA - J&R
2	2	NEW	ALBUMA KAKERA
3	3	NEW	ALBUMA KAKERA
4	4	NEW	ALBUMA KAKERA
5	5	NOBLE ROSE NO SHUNAN	SAYURI AKISHIRO
6	6	NETAICOM	ALBUMA KAKERA
7	7	MERRY AMAS	ALBUMA KAKERA
8	8	VICTOR ALBUMA	ALBUMA KAKERA
9	9	OMEGA	ALBUMA KAKERA
10	10	OMEGA	ALBUMA KAKERA
11	11	OMEGA	ALBUMA KAKERA
12	12	OMEGA	ALBUMA KAKERA
13	13	OMEGA	ALBUMA KAKERA
14	14	OMEGA	ALBUMA KAKERA
15	15	OMEGA	ALBUMA KAKERA
16	16	OMEGA	ALBUMA KAKERA
17	17	OMEGA	ALBUMA KAKERA
18	18	OMEGA	ALBUMA KAKERA
19	19	OMEGA	ALBUMA KAKERA
20	20	OMEGA	ALBUMA KAKERA

FRANCE

Rank	Last Week	Artist	Album
1	1	SINGLES	
1	1	LES DEMONS DE MAINT	ALBUMA KAKERA
2	2	VILLE DE LAMORE	GOLD - MCA
3	3	EN ROUTE	JEANNE MARAS - PATHE
4	4	EASY LADY	SPAGNA - CBS
5	5	L'AMOUR	ALBUMA KAKERA
6	6	PAPA DON'T PREACH	MADONNA - SIRE
7	7	HUNTING HIGH AND LOW	ALMA - WARNER
8	8	STELLA	ALBUMA KAKERA
9	9	INNOCENT LOVE	SANDRA - VIRGIN
10	10	LES BESTES	SANDRA - VIRGIN
11	11	THE PROMISE	JOHN COCKER - EMI
12	12	IF YOU WERE A WOMAN	ROBIN WILLIAMS - CBS
13	13	VENUS	BARBARA MANO - LONDON
14	14	FOUR	REINOLD - VIRGIN
15	15	THE CURE	STANDING ON A BEACH - THE SINGLES - FICTION
16	16	EDDY AND EDDY	ALBUMA KAKERA
17	17	HUT MAGIQUE	ALBUMA KAKERA
18	18	LA VIE	ALBUMA KAKERA
19	19	LA VIE	ALBUMA KAKERA
20	20	LA VIE	ALBUMA KAKERA

Entertainment Stocks Mixed 12-Month Period Has Its Ups & Downs

BY FRED GOODMAN

NEW YORK The comparative volatility of the stock market in recent months is having an impact on entertainment stocks.

As the market showed signs of returning to its year-to-date high on Aug. 22, with the Dow Jones Industrial Average just a little more than 1% below the high achieved in mid-July, Big Board winners and losers among traded entertainment companies appeared even. But short-term losses among many entertainment stocks have yet to be reversed completely.

During the last 12 months, when the Average rose 43%, entertainment stock winners outnumbered losers four one but as a whole, entertainment outfits on the New York Stock Exchange tracked by Billboard have shown a same-period gain of only 23%.

Over the counter winners were fewer in the last 12 months, with only about 60% of the entertainment companies showing a gain. Yet during that period, when the NASDAQ Composite rose 26.6%, companies tracked by Billboard rose 32%.

However, that gain was predicated largely on the success of a handful of companies—notably New York-based hardware and software retailer Crazy Eddie, which rose a whopping 154%. Other big winners

during the 12-month period included two broadcasters: Scripps Howard Broadcasting, whose stock rose 68%, and LIN Broadcasting, which rose 62%. The Sound Warehouse retail chain also posted a sizeable gain, moving up 41%.

Big Board broadcasters have also

Many short-term losses have yet to be reversed

shown strength over the last year. Bolstered by recent takeover moves, shares of John Blair & Co. have risen 70.5% over the last 12 months. Taft Broadcasting also beat the Average pace, rising 48%.

Publicly traded parent companies of record labels had a mixed showing. Warner Communications Inc., whose ownership has been the industry pace-setter for most of the period, saw its shares rise 65% over the past 12 months, climbing from 29 on Aug. 22, 1985, to 48 on Aug. 22, 1986. However, WCI has also suffered setbacks in the recent market, with its stock falling from a July 1 price of 56%.

Among NISSE companies with record label subsidiaries, MCA Inc. has had the poorest showing. Over the past 12 months, its stock tum-

bled from 64 to 44, a drop of 31%. On July 1, the company was trading at 50%.

CBS Inc., whose price has been driven largely by takeover rumors, rose 28% over the year, moving from 111 to 142. CBS stock has remained largely unchanged since early July, rising sporadically on news of increased purchases by majority holder Laurence Tisch.

Since the July market peak, entertainment companies on the Big Board have been evenly split in their ability to rebound. Both Blair and Taft have seen their stock continue to climb, and American Can— which recently sold off its initial packaging business and announced plans to offer Muscieland stock—has been exceptionally healthy. The Connecticut-based company closed on Aug. 22 at 91, up 15 points over its July 1 close.

Modest gains over the last six weeks on the New York Stock Exchange have also been posted by Sony Corp. and Gulf & Western. Among the companies suffering short-term setbacks have been Walt Disney General Electric, Orion Pictures, and rackjobber Handleman Co.

The short-term picture on the NASDAQ is a bit more downbeat. The slower growth experienced by the market in general has seen July-August drops for most entertainment companies tracked by Billboard. Among them, the price of a drop in stock price since the first week of July are LIN Broadcasting, Lieberman Enterprises, Malrite Communications Corp., Recoton Corp., Satellite Music Network, Scripps Howard Broadcasting, Sound Warehouse, and Westwood One.

...News...

SECOND-QUARTER SALES AND NET INCOME FOR RECONTON CORP. (NASDAQ/ RVC) rose 12% and 19%, respectively. The Long Island-based consumer electronics accessories manufacturer reports that sales for the quarter ended June 30 were \$6.3 million, producing a net income of \$299,000 or 11 cents per share. For the comparable quarter last year, the company had sales of \$4.4 million and net income of \$251,000 or 9 cents per share. For the six months ended June 30, sales were \$13.3 million and net income \$670,000 or 25 cents per share; for the first half of 1985, Reconton had sales of \$11.3 million and net income of \$535,000 or 20 cents per share. On August 12, Reconton completed a public offering of \$15 million worth of 8% convertible subordinated debentures due July 15, 2004. Net proceeds of the offering are to be used for working capital and general corporate purposes, including possible acquisitions. The debentures are convertible into Reconton common stock at an initial conversion price of \$12.63.

COLOR SYSTEMS TECHNOLOGY (NASDAQ/CLST), a California-based company that uses a computer process for converting black-and-white film to broadcast-quality color videotape, is offering an additional 700,000 shares of common stock at \$26 per share. Color Systems, which has contracts to color convert 117 feature films and 92 television episodes for MGM Entertainment, 20th Century Fox, Disney, and others, says proceeds from the offering will be used to expand its production facility to 18 studios, to install enhanced graphics processing equipment, to replace short-term debt, and for working capital. The offering is co-managed by Howard, Weil, Labovitz, Friedrichs Inc., New Orleans, and Whale Securities Corp., New York.

TEXAS-BASED RETAILER SOUND WAREHOUSE (NASDAQ/SWH) reported net income of \$2.1 million or 30 cents per share for its final fiscal quarter, ended May 31. For the comparable quarter of 1985, the company had net income of \$1.4 million or 22 cents per share. Revenues were \$34.2 million, compared with \$28.2 million a year ago. For fiscal 1986, the company reported net income of \$7.5 million or \$1.36 per share, up from \$6.1 million or 95 cents per share in 1985. Revenues totaled \$131.1 million, compared with \$106.6 million a year ago.

REVENUES AND NET INCOME FOR SATELLITE MUSIC NETWORK (NASDAQ/SMN) rose sharply for the second quarter over the first six months of 1986, ended June 30. The Dallas-based company produces, delivers, and markets live radio programming to over 700 stations via satellite. Second-quarter revenues were \$4.4 million, up 25% over the comparable period of 1985, and net income per share doubled to 4 cents. Total revenues for the quarter were \$17.7 million, up 30% from \$6.4 million, while net income per share rose from 2 cents to 6 cents. The hike in revenues was attributed largely to a growth in advertising income. Ad revenues rose 37% in the second quarter and 30% overall for the first six months. Revenues from affiliate fees rose 4% for the second quarter and 7% overall for the year to date.

MARKET ACTION BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2100

Company	Sale 1987	Close 8/15	Open 8/22	Change
NEW YORK STOCK EXCHANGE				
American Can	301	87 1/2	91	+3 1/2
John Blair & Co.	294	29 1/2	28	-1 1/2
CBS Inc.	353	149 1/2	141	-3 1/2
General Group	129	34	30 1/2	-3 1/2
Capital Cities Communications	192	252 1/2	260	+3 1/2
Coca Cola	284	39 1/2	36 1/2	-3 1/2
West Group	1805	46 1/2	45 1/2	-1 1/2
Eastman Kodak	2812	57 1/2	57 1/2	0
General Electric	2629	74 1/2	75	+1 1/2
Gulf & Western	613	65 1/2	67 1/2	+2 1/2
Handleman	210	28	28	0
MCA Inc.	601	44 1/2	43 1/2	-1 1/2
Orion Pictures Corp.	293	14 1/2	14 1/2	0
Vestron Inc.	1024	16 1/2	16 1/2	0
Taft Broadcasting	133	115 1/2	118 1/2	+2 1/2
United Artists	149	12 1/2	12 1/2	0
Vestron Inc.	2265	7 1/2	7 1/2	0
Viacom	587	28 1/2	29 1/2	+1 1/2
Warner Communications Inc.	1680	48 1/2	48 1/2	0
Westwood One	2271	50 1/2	53 1/2	+3 1/2
AMERICAN STOCK EXCHANGE				
Crazy Eddie	618	25 1/2	25 1/2	-2 1/2
New World Pictures	343	13 1/2	14 1/2	+1 1/2
Price Communications	108	12 1/2	12 1/2	0
Tanger Broadcasting System	30	16 1/2	16 1/2	0
Unitel	21	10 1/2	10 1/2	0
Westwood Entertainment	9	25 1/2	25 1/2	-6 1/2

Company	Open	Close	Change
OVER THE COUNTER			
Crazy Eddie	36 1/2	36	-1/2
Infinity Broadcasting	11 1/2	11 1/2	0
Jeffrey Group	11 1/2	11 1/2	0
LIN Broadcasting	52 1/2	51 1/2	-1 1/2
Lieberman Enterprises	12 1/2	12 1/2	0
Tanger Communications Group	12 1/2	12 1/2	0
Prism Entertainment	8 1/2	8 1/2	0
Reconton Corp.	8 1/2	8 1/2	0
Scripps Howard Broadcasting	9 1/2	9 1/2	0
Satellite Music Network Inc.	11 1/2	10 1/2	-1 1/2
Sound Warehouse	24 1/2	24 1/2	0
Taft Pictures	9 1/2	9 1/2	0
Westwood One	32 1/2	32 1/2	0

Flutist/Singer Raises Her Own Capital Wall Street Invests In Bobbi Humphrey

NEW YORK Musicians, like other professionals, frequently invest on Wall Street. But musician Bobbi Humphrey recently turned the tables when she got Wall Street to invest in her latent recording.

Humphrey, a flutist and singer with 15 years of professional recording under her belt, formed a limited partnership, Scripps Howard Travers Bell Jr., a partner in the Wall Street firm of Daniels & Bell, to record her new single "Mr. Bell."

"Mr. Bell put up the money for the recording time and expenses, including musicians' salaries and tapes," says Humphrey. In return, Bell will receive 50% of the recording royalties on the 12-inch single.

The independently recorded single, by Ralph Macdonald's studio—eventually landed on Mercury via a deal negotiated by Macdonald's production company. Mercury has since elected to pick

up an album option, and Humphrey says Bell will be paid a prorated share of royalties on the album for his role in financing the two single sides that will be included.

'After 15 years in the business, I know what I want to do'

Humphrey, who has always taken an active interest in the business side of her career, is self-managing. She obtained her first recording contract on her own in 1971, and later formed her own publishing and jingle houses, which she continues to operate. "A lot of musicians just hang together," she says. "I've always wanted to know the movers and shakers and people on the corpo-

rate side of the business. During the industry recession in 1979 I was dropped by Epic, and I realized that an artist can't wallow in hard luck."

Humphrey's professional team includes an agent at the William Morris agency as well as an entertainment industry attorney and an accountant. But her career is guided by her own Innovative Artists Management.

"Having spent 15 years in the business, I know what I want to do now," she says. "I've paid Mr. Bell back his initial investment, and now I'm just hoping for a hit."

While PolyGram is providing the financing for the album, Humphrey says she and Bell have discussed the possibility of doing other projects together. "We've talked about doing more on our own," she says. "Maybe even forming a label. We've even got a name for it: FIED goodness. Goin' Public." —PHILIP GOODMAN

A Billboard Spotlight

ISSUE DATE OCTOBER 11

AD CLOSING SEPTEMBER 16



GOSPEL

GOSPEL

GOSPEL

FOR AD DETAILS CONTACT

IN NEW YORK Eugene T. Smith, Associate Publisher (212) 764-7356

IN LOS ANGELES Jim Heath (213) 471-3630



California's Floridays. MCA Records executives greet Jimmy Buffett, second left, backstage following one of his two recent sold-out shows at the Greek Theatre in Los Angeles. Buffett performed his greatest hits as well as material from his latest album, "Floridays." Pictured with Buffett are, from left, label president Myron Roth, MCA Music Entertainment Group president Irving Azoff, Frontline Management president Howard Kautzman, and MCA executive vice president of marketing and promotion Richard Palmrose

L.A. Man Arrested For Sale Of Traci Lords Videos

BY CHRIS MORRIS
LOS ANGELES In what may be the first legal action following the disclosure that adult film superstar Traci Lords made most of her movies as a minor (Billboard, August 2), a Los Angeles-area man has been arrested for selling videocassettes starring Lords.

Douglas Harrison Knapp of the oceanfront community of Marina Del Rey was jailed Aug. 21 for allegedly selling 18 Lords cassettes.

'If he wants to be arrested, he should be accommodated'

to undercover vice officers for \$1,000.

Knapp will be prosecuted under a misdemeanor statute forbidding the distribution of material depicting a person under 17 years of age engaged in sexual conduct. Conviction carries a penalty of one year in jail.

Los Angeles Deputy City Attorney Michael Guarino says that Knapp was not a video store operator, but an unemployed laborer who advertised the adult videocassettes for sale in the Recycler, a local classified ad paper.

"It was a request to be arrested," Guarino says. "If anyone wants to be arrested that badly,

FOR THE RECORD

A story in the Aug. 23 Billboard featured an incorrect price for "Jane Fonda's New Workout." The title sells for \$29.95.

An ad on pg. 5 of the Aug. 30 issue of Billboard had an incorrect headline. It should have read "Basic Lines... On Denon Compact Disc."

Lifelines

BIRTHS
Boy, Duncan Elton James, to Duncan and Maggie Browne, Aug. 1 in Boston. He is general manager of Rouser Distribution.

MARRIAGES
Leann Morrill to Philip Wild, Aug. 21 in Mattituck, N.Y. She is associate manager of production and he is senior attorney for Arista Records.

DEATHS
Thad Jones, 63, of cancer Aug. 20 in Copenhagen. The jazz trumpeter was best known for the big band he co-led with drummer Mel Lewis. (See story, page 6.)

Jim Slocum, 47, of complications following a liver transplant Aug. 23 in Chicago. A veteran sales and promotion executive, Slocum was most recently with Central South Music. During his 25-year career in the music industry, he also worked for the RCA and Columbia labels. Survivors include his wife Carol, a son, two daughters, his mother, and a sister. In lieu of flowers, family members have asked that monetary contributions be made to the Organ Transplant Association or the Hemochromatosis Foundation.

New Companies

Toni Brown Productions, formed by Toni A. Brown, to handle promotion and publicity for Relix Records and its artists. P.O. Box 94, Brooklyn, N.Y. 11223, 718-238-0009.

Yad Records, a label specializing in pop and dance music, formed by Alexis Day. First release will be Day's debut album P.O. Box 781234, Los Angeles, Calif. 90016; 213-857-5216.

The Duck & Cover Comedy Group, an independent production company, formed by David Bolger and Patrick Smith. Company will provide short-format comedy for morning radio. P.O. Box 53236, Philadelphia, Pa. 19105; 215-626-6962.

Consumer Promotion Sansui Backing Elton John

NEW YORK Elton John will be the centerpiece of a major Sansui Corp. audio consumer promotion this fall.

Key elements of the campaign are hinged on the star's upcoming concert tour, according to Tom Woody, president of Sansui. In the various concert markets, the electronics manufacturer will be advertising concert dates, giving away Elton John four-color posters, and offering contests for free concert tickets.

In addition, John will be featured in Sansui radio advertising

in order to help alert dealers to the campaign. The artist's photograph and concert date information will also appear in local retail advertising in each concert market. A special ad program running in USA Today will play up Sansui's promotion of the tour.

Twenty-five concert markets have already been finalized for the John tour. U.S. markets include Atlanta, Chicago, Los Angeles, Miami, New York and Philadelphia. Canadian markets include Toronto and Montreal.

...news...ine...

SHEILA DAVIS, noted songwriting teacher and author of "The Craft of Lyrical Writing," will present a mini-course titled "Successful Songwriting" at the New School in New York on Saturday, Sept. 27, from 10 a.m. to 5 p.m. The seven-hour crash course—designed for music publishers and producers as well as songwriters—is a capitalization of the 10-week course Davis offers at the Songwriters Guild of America in New York. Fee is \$75. Call 212-871-5690 for details.

TICKETMASTER has opened two new ticket centers in Record Exposure stores in Manhattan. Locations are 284 Fifth Ave. and 53 Nassau St.

THE ATLANTA SONGWRITERS ASSN. is holding "Showcase '86," an awards show and songwriting competition, on Sept. 18 at Spellbound in Atlanta. "Showcase '86" will spotlight 14 local songwriters, who will compete for \$7,000 in cash and prizes. Categories include adult contemporary, jazz, rock, gospel, dance, country, and novelty. Russ Davis of radio station 94Q hosts the event, which also features a guest appearance by soul legend James Brown. For details, call 404-455-0261 after 2 p.m.

Calendar

Wkly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10006.

SEPTEMBER
Sept. 6-7, 10th Anniversary Sunway River Jazz Festival, Midway Beach, Guerneville, Calif. Nancy Walton, 707-887-7729.
Sept. 7, Ranch Rock '86, Pyramid Lake, Nev. 415-473-3104.
Sept. 9, Broadcast Music Assn. (BMI) Million-Air Awards, Le Bel Expo, Los Angeles, Calif. 212-586-2000.
Sept. 9, Country Music Association (CMA) Regional Roundtable, Airport Marriott, Dallas-Fort Worth, Texas. 615-244-2840.
Sept. 10-13, National Assn. of Broadcasters/National Assn. Radio Broadcasters: Radio '86, New Orleans. 202-429-5300.
Sept. 10-14, National Radio Broadcasters Assn. (NAB) convention, New Orleans. 202-466-2030.
Sept. 15-14, 11th Annual San Francisco Blues Festival, San Francisco. 415-684-2333.
Sept. 14-21, Eighth Annual Georgia Music Festival, Atlanta. Reba Lacks, 404-656-6912.
Sept. 17-20, Contemporary Music Conference, Union Square Hyatt, San Francisco. 415-548-8488.
Sept. 19, Legal And Business Aspects Of The Music Industry—1986, Marquette Hotel, Minneapolis. 612-388-5580.
Sept. 19-24, 1986 International Broadcasters Symposium, Univ. Of Nebraska, Lincoln, Neb. 402-472-3611.
Sept. 23, International Radio Broadcasters' Division (IRB) Newsmaker Luncheon, Waldorf Astoria, New York. Marilyn Ellis, 212-867-6650.
Sept. 23-25, 1986 Great Lakes

Cable Expo, Columbus, Ohio. Dan Hendrick, Dupont, 614-461-4014.

Sept. 27, Women Celebrate Music, Union Square Park, New York. Laura Abrams, 718-347-7557.

Sept. 27, Nashville Songwriters Assn. International Seminar, Marriott Hotel, Chicago. Robert Baron, 312-664-4440, Ext. 413.

Sept. 28-30, Sponsorship In The Entertainment And Leisure Industry, Sands Hotel, Atlantic City, N.J. Gina DiPietro, Delta Thompson, 615-748-1229.

Sept. 29-30, 1986 Rocky Mountain Film & Video Expo, Regency Hotel, Denver. Mark Frost, 303-534-0400.

OCTOBER
Oct. 1-3, National Association Of Black Owned Broadcasters (NABOB) 10th Annual Fall Broadcast Management Conference, Sheraton Grand Hotel, Washington, D.C. Lynne Taylor, 202-463-8100.
Oct. 1-5, Black Music Assn. Eighteenth Annual Conference, Fontainebleau Hilton, Miami Beach, Fla. 215-545-8600.

Oct. 9-10, National Assn. Of Recording Merchandisers (NARM), Operations Conference, Los Angeles. 609-247-1137.

Oct. 11-12, Talent Buyers Entertainment Marketplace, Sheraton Music City, Nashville. 615-244-2840.

Oct. 15, 20th Annual Country Music Association Awards Show, Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 17, The Second Jazz String Summit Of The Music Industry, New York. Helene Browning, 212-586-2435.

Oct. 18, Legal And Business Aspects Of The Music Industry—1986, Alexis Hotel, Portland, Ore. 312-388-5580.

Oct. 24, Music World, O'Hare Expo Center, Rosemont, Ill. 813-443-9944.

Oct. 27-29, NARM Rackjobbers Conference, La Posada, Scottsdale, Ariz. 602-434-7117.

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Compiled from a national sample of retail stores and one-stop sales reports and radio playlists.

				Compiled from a national sample of retail store and one-stop sales reports and radio playlists		ARTIST	
WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	COMPILER (COLUMBIA/ABC)	WEEKS ON CHART	ARTIST
1	2	3	11	VENUS	★★ NO. 1 ★★ F. BROWN (A) JENNIFER BROWN	10	★ BANANARAMA COLUMBIA (A) JENNIFER BROWN
2	4	7	12	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")		10	★ COLUMBIA COLUMBIA (A) JENNIFER BROWN
3	1	2	13	HIGHER LOVE	A. BAKER (A) JENNIFER BROWN	10	★ STEVE WINWOOD COLUMBIA (A) JENNIFER BROWN
4	5	6	8	DANCING ON THE CEILING	R. BAKER (A) JENNIFER BROWN	10	★ LIONEL RICHIE COLUMBIA (A) JENNIFER BROWN
5	6	12	10	RIENDS AND LOVERS	C. BAKER (A) JENNIFER BROWN	10	★ CARL ANDERSON & GORDON COLUMBIA (A) JENNIFER BROWN
6	9	15	6	STUCK WITH YOU	M. BAKER (A) JENNIFER BROWN	10	★ HUEY LEWIS & THE NEWS COLUMBIA (A) JENNIFER BROWN
7	7	11	13	STUCK FREEDOM (THEME FROM "RUNNING SCARED")	M. BAKER (A) JENNIFER BROWN	10	★ MICHAEL McDONALD COLUMBIA (A) JENNIFER BROWN
8	13	16	13	WORDS GET IN THE WAY	L. BAKER (A) JENNIFER BROWN	10	★ MIAMI SOUND MACHINE COLUMBIA (A) JENNIFER BROWN
9	3	1	11	PAPA DON'T PREACH	L. BAKER (A) JENNIFER BROWN	10	★ MADONNA S&W (A) JENNIFER BROWN
10	15	20	7	WALK THIS WAY	C. BAKER (A) JENNIFER BROWN	10	★ RUN-DM.C. COLUMBIA (A) JENNIFER BROWN
11	14	14	12	BABY LOVE	C. BAKER (A) JENNIFER BROWN	10	★ R. GINA AT&T (A) JENNIFER BROWN
12	8	9	13	RUMORS	L. BAKER (A) JENNIFER BROWN	10	★ TIME X SOCIAL CLUB COLUMBIA (A) JENNIFER BROWN
13	18	23	9	DO NOT FORGET ME (WHEN TM GONE)	L. BAKER (A) JENNIFER BROWN	10	★ GLASS TIE COLUMBIA (A) JENNIFER BROWN
14	23	26	6	ORANGEALINE	L. BAKER (A) JENNIFER BROWN	10	★ DARTFL COLUMBIA (A) JENNIFER BROWN
15	22	24	7	LOVE ZONE	L. BAKER (A) JENNIFER BROWN	10	★ BILLY CYRUS COLUMBIA (A) JENNIFER BROWN
16	24	27	10	MAIN SLAVE LOVE (THEME FROM "RUNNING SCARED")	M. BAKER (A) JENNIFER BROWN	10	★ KIM YAKAM COLUMBIA (A) JENNIFER BROWN
17	24	27	11	THE CAPTAIN OF HER HEART	L. BAKER (A) JENNIFER BROWN	10	★ DOUBIE COLUMBIA (A) JENNIFER BROWN
18	12	5	14	GLORY OF LOVE (THEME FROM "THE KARATE KID PART II")	L. BAKER (A) JENNIFER BROWN	10	★ PETER CETERA COLUMBIA (A) JENNIFER BROWN
19	16	18	10	YANKEE ROSE	L. BAKER (A) JENNIFER BROWN	10	★ DAVID LEE ROTH COLUMBIA (A) JENNIFER BROWN
20	10	4	17	MAC ABOUT YOU	L. BAKER (A) JENNIFER BROWN	10	★ BELINDA CARLISLE COLUMBIA (A) JENNIFER BROWN
21	11	8	17	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	L. BAKER (A) JENNIFER BROWN	10	★ J. KIMMIE STEWART COLUMBIA (A) JENNIFER BROWN
22	25	31	9	TWO HEARTS	L. BAKER (A) JENNIFER BROWN	10	★ STACEY Q ATLANTIC (A) JENNIFER BROWN
23	20	21	10	THIS WAS THEN, THIS IS NOW	L. BAKER (A) JENNIFER BROWN	10	★ THE MONKIES COLUMBIA (A) JENNIFER BROWN
*** POWER PICK/SALES ***							
24	26	36	5	WHEN I THINK OF YOU	L. BAKER (A) JENNIFER BROWN	10	★ JANET JACKSON COLUMBIA (A) JENNIFER BROWN
25	27	38	4	THROWING IT ALL AWAY	L. BAKER (A) JENNIFER BROWN	10	★ GENESIS COLUMBIA (A) JENNIFER BROWN
26	28	38	4	PRESS	L. BAKER (A) JENNIFER BROWN	10	★ PAUL McCARTNEY COLUMBIA (A) JENNIFER BROWN
27	21	13	16	YOU SHOULD BE MINE (THE WOO WOO SONG)	L. BAKER (A) JENNIFER BROWN	10	★ JEFFREY EPSTEIN COLUMBIA (A) JENNIFER BROWN
28	34	45	7	MISSIONARY MAN	L. BAKER (A) JENNIFER BROWN	10	★ EURYTHMICS COLUMBIA (A) JENNIFER BROWN
29	31	37	8	OH PEOPLE	L. BAKER (A) JENNIFER BROWN	10	★ PATTI LABELLE COLUMBIA (A) JENNIFER BROWN
30	33	40	6	HEAVEN IN YOUR EYES	L. BAKER (A) JENNIFER BROWN	10	★ LOVE REBOY COLUMBIA (A) JENNIFER BROWN
31	37	43	7	ALL CRIED OUT	L. BAKER (A) JENNIFER BROWN	10	★ USA USA & CURT JAMM WITH FULL FORCE COLUMBIA (A) JENNIFER BROWN
32	39	55	16	TWIST AND SHOUT	L. BAKER (A) JENNIFER BROWN	10	★ THE BEATLES COLUMBIA (A) JENNIFER BROWN
33	46	4	15	LOVE WALKS	L. BAKER (A) JENNIFER BROWN	10	★ VAN HALEN COLUMBIA (A) JENNIFER BROWN
34	40	48	8	MONKEYS TOO TIGHT (TO MENTION)	L. BAKER (A) JENNIFER BROWN	10	★ SIMPLY RED COLUMBIA (A) JENNIFER BROWN
35	35	61	3	VELCRO FLY	B. BAKER (A) JENNIFER BROWN	22	TOP DONN JONHSON (A) JENNIFER BROWN
36	46	67	3	HEARTBEAT	A. BAKER (A) JENNIFER BROWN	10	★ DONN JONHSON COLUMBIA (A) JENNIFER BROWN
37	43	52	5	A MATTER OF TRUST	F. BAKER (A) JENNIFER BROWN	10	★ BILLY JOEL COLUMBIA (A) JENNIFER BROWN
38	17	10	16	THE EDGE OF HEAVEN	C. BAKER (A) JENNIFER BROWN	10	★ RHAMM COLUMBIA (A) JENNIFER BROWN
*** POWER PICK/AIRPLAY ***							
39	49	—	2	TYPICAL MALE	7-BARTER (A) JENNIFER BROWN	10	★ TIM THERIAULT COLUMBIA (A) JENNIFER BROWN
40	42	46	10	POINT OF NO RETURN	A. BAKER (A) JENNIFER BROWN	10	★ NU-SHOOD AT&T (A) JENNIFER BROWN
41	52	57	4	SWEET LOVE	L. BAKER (A) JENNIFER BROWN	10	★ ANITA BAKER COLUMBIA (A) JENNIFER BROWN
42	32	32	11	TAKEN IN	L. BAKER (A) JENNIFER BROWN	10	★ MIKE & THE MECHANICS ATLANTIC (A) JENNIFER BROWN
43	53	62	4	I DON'T WANT TO TURN YOU ON	L. BAKER (A) JENNIFER BROWN	10	★ ROBERT PALMER COLUMBIA (A) JENNIFER BROWN
44	63	—	2	TRUE COLORS	L. BAKER (A) JENNIFER BROWN	10	★ CTINYO LAUPER COLUMBIA (A) JENNIFER BROWN
45	29	19	18	SLUDGEHAMMER	L. BAKER (A) JENNIFER BROWN	10	★ PETER CAHILL COLUMBIA (A) JENNIFER BROWN
46	30	17	15	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	L. BAKER (A) JENNIFER BROWN	10	★ ROD STEWART COLUMBIA (A) JENNIFER BROWN
47	35	59	5	PRIVATE NUMBER	C. BAKER (A) JENNIFER BROWN	10	★ THE JES COLUMBIA (A) JENNIFER BROWN
48	54	58	5	LOVE ALWAYS	L. BAKER (A) JENNIFER BROWN	10	★ EL DE BAMBINO COLUMBIA (A) JENNIFER BROWN
49	65	71	3	EARL NIGHT	L. BAKER (A) JENNIFER BROWN	10	★ NEW EDITION COLUMBIA (A) JENNIFER BROWN

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

BANANARAMA'S "VENUS" (London) rides sales and airplay gains to the top of the Hot 100, displacing "Higher Love" by **Steve Winwood** (Island) after one week. Bananarama's stay at No. 1 may also be brief, as **Berlin's** "Take My Breath Away" (Columbia) is close behind in total points, and already ahead of "Venus" in airplay points. The rest of the top 10 records are jockeying fiercely for position. "Sweet Freedom" by **Michael McDonald** (MCA) manages to earn a bullet by a strong point increase, but stays at No. 7 because of the tough competition.

A LOGJAM ON THE CHART this week limits the records at Nos. 24 through 26 to small moves despite strong point gains. They include this week's Power Pick/Sales, "When I Think Of You" by **Janet Jackson** (A&M). Last week's Hot Shot Debut, "Typical Male" by **Tina Turner** (Capitol), is this week's Power Pick/Airplay. The Turner tune is making some great moves at radio, with smaller outlets such as WQSM Fayetteville, N.C. (90-17), and KISR Fort Smith, Ark. (29-10), leading the way. **Cyndi Lauper's** "True Colors" (Portrait) is a close runner-up behind Turner in airplay point gains and takes the biggest jump on the Hot 100, up 19 places to No. 44 with 58 radio adds.

HOT MOVERS BY NEW ARTISTS: **Stacey Q** (Atlantic) is up to No. 22 nationally with 29 reporting stations charting the record top 10 and 10 of those reporting it top five, including WRZZ Pittsburgh, WHYY Miami, KITS San Francisco, and both KSFM and KWOD Sacramento. **Don Johnson** (Epic) is making great jumps at radio for a 10-place jump on the chart. Johnson's vocal debut goes 26-10 at WINZ Miami, 25-13 at KJMK Portland, Ore., and 24-14 at U-90 in South Bend, Ind., where **PI Steve Delaney** says the record is No. 14 in local sales and is getting "enormous" requests. **Anita Baker** (Elektra) is up to No. 41 on the Hot 100 and is already top 20 in 14 markets, including New York, Baltimore, Norfolk, New Orleans, El Paso, San Francisco, and Madison, Wis. **Gwen Guthrie** (Polydor), the new No. 1 on the Hot Black Singles chart, is at No. 32 pop, breaking out of New York and Boston.

OTHER HOT MOVERS: **Eurythmics** (RCA), at No. 28, is moving up nicely in many markets, including 10-6 at WQXI Atlanta. **Lisa-Lisa & Cult Jam** (Columbia), at No. 31, is top 10 at 17 reporting stations, unusual for a record below the top 30, including three No. 1 reports this week. Similarly, the **Beatles** (Capitol), No. 32, are top 10 at 16 stations, including No. 1 at KHS-FM Los Angeles. **Nu Shooz** (Atlantic) enters the top 40; the record has especially strong support in Texas, South Carolina, California, and the Northwest, including a move from 7 to 6 at Z-100 in the group's native Portland, Ore. **New Edition** (MCA) jumps 17 places to No. 49 with its remake of "Earth Angel." Among the many big moves are 30-16 at WHYY Detroit, 16-12 at KBEQ Kansas City, 13-7 at KQMQ Honolulu, 29-17 at KKBQ Houston, 20-15 at WPLJ New York, 21-12 at KAMZ El Paso, and 21-11 at WPOW Miami.

FOR WEEK ENDING SEPTEMBER 6, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

	223 REPORTERS	NEW	TOTAL
		ADDS	ON
CYNDI LAUPER TRUE COLORS	PORTFOLIO	59	170
JOURNEY GIRL CAN'T HELP IT	COLUMBIA	50	110
CHICAGO 25 OR 6 TO 4	HARNER BROS.	41	41
ROO STEWART ANOTHER HEARTACHE	HARNER BROS.	38	78
TINA TURNER TYPICAL MALE	CAPITOL	37	199

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction to the retail and one-stop reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

	157 REPORTERS	NUMBER
		REPORTING
DON JOHNSON HEARTBEAT	ENC.	40
TINA TURNER TYPICAL MALE	CAPITOL	34
ROBERT PALMER I DON'T MEAN TO TURN YOU ON	RLAND	29
NEW EDITION EARTH ANGEL	MCA	24
BILLY JOEL A MATTER OF TRUST	COLUMBIA	18

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ISSUE DATE
OCTOBER 18

AD CLOSING
SEPTEMBER 23

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- INDIES IN THE WILDERNESS
- CONCERTS & BOOKINGS
- VIDEO

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Billboard. **HOT 100. SALES & AIRPLAY™**

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart

SALES				AIRPLAY			
THIS WEEK	TITLE	ARTIST	WEEKS ON CHART	THIS WEEK	TITLE	ARTIST	WEEKS ON CHART
1	VENUS	BARANARAARA	1	1	HIGHER LOVE	STEVE WINWOOD	3
2	TAKE MY BREATH AWAY (LOVE THEME FROM 'TOP GUN')	BEIRIN	2	2	TAKE MY BREATH AWAY (LOVE THEME FROM 'TOP GUN')	BEIRIN	2
3	DANCING ON THE CEILING	LOREL RICHE	4	3	VENUS	BARANARAARA	1
4	HIGHER LOVE	STEVE WINWOOD	3	5	DANCING ON THE CEILING	LOREL RICHE	4
5	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	5	5	STUCK WITH YOU	HUEY LEWIS & THE NEWS	6
6	SWEEP FREEDOM	MICHAEL MC DONALD	7	6	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	5
7	STUCK WITH YOU	HUEY LEWIS & THE NEWS	6	7	PAPA DON'T PREACH	MADONNA	9
8	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	8	8	RUMORS	TIME & SOCIAL CLUB	12
9	PAPA DON'T PREACH	MADONNA	9	10	SWEEP FREEDOM	MICHAEL MC DONALD	7
10	WALK THIS WAY	RUN D.M.C.	10	11	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	8
11	BABY LOVE	REGINA	11	12	BABY LOVE	REGINA	11
12	MAN SIZE LOVE (FROM 'RUNNING SCALED')	ALTMANN	12	14	WALK THIS WAY	RUN D.M.C.	10
13	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	13	15	OREAMTIE	DAVID HALL	14
14	RUMORS	TIME & SOCIAL CLUB	12	16	GLORY OF LOVE	PETER CETERA	18
15	LOVE ZONE	BILLY OCLAN	15	17	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	13
16	THAT WAS THEN, THIS IS NOW	THE MOONLES	16	17	THROWING ALL AWAY	GENESIS	25
17	YANKEE ROSE	DAVID LEE ROTH	19	20	LOVE ZONE	BILLY OCLAN	15
18	THE CAPTAIN OF HER HEART	DOUBLE	17	25	WHEN I THINK OF YOU	JANET JACKSON	24
19	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	GERMAINE STEWART	21	19	MAN SIZE LOVE (FROM 'RUNNING SCALED')	ALTMANN	12
20	OREAMTIE	DAVID HALL	14	24	2 OF HEARTS	STACY Q	22
21	MAD ABOUT YOU	BELINDA CARLISLE	20	21	MAD ABOUT YOU	BELINDA CARLISLE	20
22	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	22	22	THE CAPTAIN OF HER HEART	DOUBLE	17
24	GLORY OF LOVE	PETER CETERA	18	23	HEAVEN IN YOUR EYES	LOVEBOY	30
25	2 OF HEARTS	STACY Q	22	24	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	GERMAINE STEWART	21
27	PRESS	PAUL MCCARTNEY	26	25	HEARTBEAT	DOIN JOHNSON	36
28	WHEN I THINK OF YOU	JANET JACKSON	24	26	LOVE WALKS IN	VAN HALEN	33
29	ON PEOPLE	TRACY LARABEL	29	27	TYPICAL MALE	PAUL McCARTNEY	26
30	ALL CRIED OUT	LISA LISA & CULT JAM WITH FALKE FORCE	31	28	YANKEE ROSE	DAVID LEE ROTH	19
31	THE EDGE OF HEAVEN	WHAM!	39	29	MISSIONARY MAN	EURHYTHMICS	28
34	MISSIONARY MAN	EURHYTHMICS	28	30	VELCRO FLY	ZZ TOP	35
35	THROWING IT ALL AWAY	GENESIS	25	31	A MATTER OF TRUST	BILLY JOEL	37
37	POINT OF VIEW	THE BEATLES	32	32	THAT WAS THEN, THIS IS NOW	THE MOONLES	16
38	POINT OF NO RETURN	MIK SHOOT	40	33	PRESS	PAUL McCARTNEY	26
39	MONKEYS TOO TIGHT (TO MENTION)	SIMPLY RED	34	34	THWIST AND SHOUT	THE BEATLES	32
40	HEAVEN IN YOUR EYES	LOVEBOY	30	35	MONKEYS TOO TIGHT (TO MENTION)	SIMPLY RED	34
41	LOVE WALKS IN	VAN HALEN	33	36	TRUE COLORS	CYNDI LAUPER	44
42	SWEET LOVE	ANITA BAKER	41	37	THE EDGE OF HEAVEN	WHAM!	39
43	A MATTER OF TRUST	BILLY JOEL	37	38	ALL CRIED OUT	LISA LISA & CULT JAM WITH FALKE FORCE	31
44	RUTHLESS PEOPLE	MICK JAGGER	39	39	I DON'T MEAN TO TURN YOU ON	ROBERT PALMER	43
45	PRIVATE NUMBER	THE JETS	47	40	TAKEN IN	MIKE & THE MECHANICS	42

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart

ABEL	NO. OF TITLES ON CHART
WARNER BROS. (12)	39
Getten (3)	
Sue (2)	
Island (1)	
Panley Park (1)	
COLUMBIA	12
TALAMIC (8)	19
Island (1)	
PC (5)	8
CBS Associated (1)	
Carone (1)	
Portak (1)	
MCA (6)	8
IRS (2)	
IRISTA (4)	
Jive (2)	7
Arista/TO (1)	
POLYGRAM	6
Polygram (2)	
London (1)	
Mercury (1)	
Riva (1)	
EMI	5
CAPITOL	5
EMI-AMERICA (3)	5
Manhattan (2)	
ELEKTRA	4
RECA	4
CHRISTYALIS (2)	3
Chine (1)	
WOTOWN (2)	3
Gordy (1)	
RAY	1
PERCUFF	

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are listed for piano/vocal sheet music copies
and may not represent sheet take rights

AP Andy Blackwood	CPP Columbia Pictures
M Alma	HAM Hansen
M Bohlen Mills	HL Hal Leonard
3 Bug Three	IMM Izan Mogul
IP Bradley	MCA MCA
A Chappell	PSP Peer Southern
M Cherry Lane	PLY Plymouth
Py Corman	WBM Warner Bros.

ALBUMS

SPOTLIGHT Predicted to hit top 10 on *Billboard's* Top Pop Albums chart, this rare platinum certification.

NEW & NOTWORTHY Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS New releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED Other releases predicted to chart in the respective format, also, other albums of superior quality.

All albums commercially available in the U.S. are eligible for review. Send albums for review to:

Fred Goodman, *Billboard*
1515 Broadway
New York, N.Y. 10036
or Chris Morris, *Billboard*
5107 Wilshire Blvd.
Beverly Hills, Calif. 90210

Country albums should be sent to Gene Shyne, *Billboard*
11 Music Circle E.
Nashville, Tenn. 37203

POP

PICKS

BON JOVI
Slippery When Wet
PRODUCER: Bruce Fairbairn
Mercury 830434

Hurd-would-be, hard-touring pop/metal outfit has built a strong core audience and now has a breakthrough album in "Slippery" and career-making single in "You Gave Love A Bad Name." An exceptionally strong album that should take the band all the way.

TOTO
Fahrenheit
PRODUCERS: TOTO
Columbia FC 40273

Hoping to recapture the Grammy-winning success of their "IV" album, Toto returns with formidable set of pop/light-rock tunes. Musicianship in full stride, as always, and group benefits from addition of new vocalist Joseph Williams (conductor John's son). Highlights are the ballads—"Love" and the current single—"I'll Be Over You." Album also features guest spots by Don Henley, Michael McDonald, and Miles Davis.

DO JOHNSON
Heartbeat
PRODUCER: Chris Sandford
Epic 804 40463

"Fire" master takes to bust the pop charts has his star-studded debut album. Strong hooks and professional performances make the album more than passable, but some of the songs managers to be less than the sum of its parts. Look for strong initial sales, but it's a tossup as to how long Johnson's commercial legs are.

PAUL McCARTNEY
Press To Play
PRODUCERS: Paul McCartney & Hugh Padgham
Capitol PAM 34275

McCartney returns to Capitol, and first single "Press" provides initial commercial impetus. Rest of the album is a grab bag of styles, ranging from rockers to ballads. Best: "Footprints" and "Move Over Butler."

ORICE WILLIAMS
Not On The Trail
PRODUCER: George Matheson
Columbia FC 40284

Vocalist scored big with "Let's Hear It For The Boy" from "Footloose," and the album sums to continue Williams' run of pop-oriented hits. Strongest offerings are "We're Together" and the title track.

RECOMMENDED

ROSSINGTON
Returned To The Scene Of The Crime
PRODUCERS: Jimmy Johnson, Peter Seeger, Ronny Green
Atlantic 81272

Former Lynyrd Skynyrd and Rosston/Collins guitarist Gary Rossington teams with wife and vocalist Dale Krutz-Rossington to lead new outfit. Results are mixed but not "Turn It Up."

EDDY GRANT
Sam Tull
PRODUCER: Eddy Grant
Parade PFR 40284

True solo albums finds Grant handling all instrumental and vocal duties, as he continues to meld pop and Caribbean sounds. "Blood Money" and "Village Life" are the standouts here, although there's nothing to quibble the commercial fire sparked by "Electric Avenue."

SHOCKING BLUE
Glassics
PRODUCER: Bobbie van Leeuwen
121/RCA 90537

Popularity of Bananarama's cover of the band's "You" spurs this music-package on late-'60s Dutch pop band Shocking Blue. "Venus" plus 13 other tracks. Deeply dated, but the original is still the greatest.

MICHELLE COULTE
Michelle Coulte
PRODUCERS: John Waters & Dexter Marshall
Nonesuch 90528

Vocalist in command of her own style combines pop and dance material admirably. "So Bad Think" and "So Stupid" are standouts, and a cover of Aereba's "Natural Woman" proves a risky gamble that pays off.

THE UNDISCOVERED
Once Party
PRODUCERS: UNDISCOVERED
Capitol 80018 (EP)

Dance-oriented fare composed of live tracks and remixed in lively, but barely shows the band's vocal roots. Cover of "I'll Be Not Your Sleeping Stone" could easily unravel because of current Monkeys may pay off.

BRILLIANT
Run The Laps Of Life
PRODUCERS: Chris Adams & Waterman
Atlantic 81660

Breakup outfit boasts a bright sound and surprisingly smooth love arrangements that lean toward middle of the road. Includes a unique ballad cover of James Brown's "It's A Man's Man's Man's World."

THE PICKS
Bad News For Me
PRODUCER: Steve Stevens
Capitol 8173285

Much balladized Irish rockers' first album combines traditional Irish music and contemporary material. Cassinella version includes three additional tracks.

THE ESCAPE CLUB
White Flies
PRODUCER: Scott Leven-Markusberg & The Escapists
EMI America ST 12325

Impassioned rockers offer workable performance in their debut. Album oriented radio should take note.

VARIOUS ARTISTS
Cashman's Dance Classics: Street Edition
PRODUCERS: Various
Columbia 928973

SPOTLIGHT



MUEY LEWIS & THE NEWS
Top Of The News
Columbia CV 41434

Spillover from the megapopular "Flop" album finds the band on familiar ground by combining tight pop/rock arrangements, infectious hooks, and very humor. Lewis and company promise a continuation of their already impressive string of singles. First offering, "Dark With You," has already brought the band into the top 10, and "Fire" has enough depth to keep the hit coming. Guest support by the Tower of Power horns and the San Francisco ers (no kidding).

Budget series continues with four-song singles collection that boasts unreleased versions of "Let's Go All The Way (Down)," by Brenda & the Tabulators and "Flashlight" by Parliament. Also features Cameo and the Skat Brothers.

VARIOUS ARTISTS
Peggy Sue
PRODUCERS: Various
Capitol 818566

EP offer four British dance singles by Level 42, Second Image, Vuage, and Peter Dinklage.

GAME THEORY
The Best Shots
PRODUCER: Steve Lacey
Mercury 723215

Crisp, moody pop songs are sung in a self-described "muscular" way by vocalist Scott Miller, leader and writer of the Davis, Calif.-based collegiate fave. Easter leads an assured production touch.

NEW MAN
Man
PRODUCERS: Jim Morrison
Epic 804 40332

Eurocentric Boston-based pop rockers' debut album evokes a confidence and buoyance that could attract strong support. Best tracks: "You Make Me Feel" and "She Can't Let Him Go."

TORAH AND TRIPP
The Lady Is the Trip?
PRODUCERS: John Leach & Tony Amato
Epic 81640 4

Stefeling narrations by Toyah Wilcox of Frank R. Stockton's classic cliffhanger and its sequel are embellished by lusty guitar riffs and puppets.

GEORGE ODO
George Odo
PRODUCER: George Odo
Mercury 90480 1

Veteran keyboard/synthetizer wizard adds the diverse diversity of traditional covering instrumental and vocal tracks. Standout piece is "Good Friend," ballad with Jeffrey Osborne, Stephanie Mills, Irene Cara, Joe Kennedy, Kenny Loggins, Duke, and Delella Williams sharing lead vocals. "Broken Glass" and "It's Morning, You & Love" also recommended.

LEE RITCHER
Lee Ritcher
PRODUCERS: Lee Ritcher & Greg Matheson
Capitol 8121

Passion guitar trendsetter offers a collection of mostly tight originals plus a cover of Herbie Hancock's "Butterfly." For fusion fans only.

LEE RITCHER
Lee Ritcher
PRODUCERS: Lee Ritcher & Greg Matheson
Capitol 8121

RECOMMENDED

GRACIE
Gracie
PRODUCER: Bob Williams
Polygram/Pinnacle 9 804871

Elektra-distributed set on Earl Monroe's Pretty Pearl label contains mixture of upbeat dance cuts and ballads. Shep Pettibone/Andy Wallace version of "Dreamer" boasts album's most forceful sound, but "Minutes Away," "Won't You Be With Me Tonight," and title track should not be overlooked.

MARIE OSMOND
I Only Wanted You
PRODUCERS: Paul Marley
Capitol/CBS 9 12854

Like her recent hit, Marie Osmond's latest album is awash with glowing country pop production. The title cut, with unexpected keyboard fills and adroitly nowhere backing vocals, sets the tone for much of the album. The songs here, too, have plenty of surprise chord changes and lyrical twists. As close as Nashville comes to pure aural delight.

BARBARA MANDELL
Moments
PRODUCER: Tom Catney
Mercury 81575

Mandrell cleaves to midtempo, middle-of-the-road material in the ballad-heavy set. The instrumentation—largely strings, muted guitars, and keyboards—never succumbs to overstatement, but seldom grabs the ear, either. Best cut: "Come As You Were," "You Know What I'm Not Talking About," and "Moments."

JOHN REED
Ally You
PRODUCER: Chris Young
Capitol ST 12492

Reed strikes an uneasy balance between novelty and serious material here. Side one alone has three humorous numbers that evoke tight smiles instead of laughter. Side two, however, shows how well Reed can do with weightier subjects. "There Was You," "What Made Me Believe I Could Leave Without You," and "Old Fashioned Rocks" show Reed at his best.

BEETHOVEN POP CONCERTOS, NOS. 1 & 2
Martha Argerich, Philadelphia Orchestra, Semyon Bychkov
Deutsche Grammophon 4 15 882

Argerich's explosive temperament under "classical" control here but still pops out here and there to generate surges of excitement. Absorbing readings with good, if somewhat grainy, sound.

WISCONSIN PICTURES AT AN EXHIBITION
From Two Angels, Oregon
Demon CO 1028 (CD only)

Organ buds may be attracted to this unlikely candidate for organ transcription but will find it unable to convey acceptable line or clarity, at least in the cavernous acoustic heard here. The Tacoma sound from Widow's Symphony No. 5, which fills out the program, fares better.

ZEMLIN'S SYMPHONY IN F MAJ
Slovak Philharmonic Orchestra, Salzburg
Nonesuch International 7060 (CD only)

A novelty that should benefit from recent interest shown in the composer, best remembered today for his association with Schoenberg, Berg, and Webern. This early symphony speaks directly to the listener as uncomplicated terms. Good performance and sound.

THE LOUNG LIZARDS
Live In Tokyo Bay
PRODUCERS: John Lema & Sengen One
Capitol 8121

Bundled could be John and Evan Lurie received a great deal of critical attention for its "punk jazz" style, yet results remain mostly unimpressive.

THE LOUNG LIZARDS
Live In Tokyo Bay
PRODUCERS: John Lema & Sengen One
Capitol 8121

RECOMMENDED

BERRY GOODMAN
Air Play
PRODUCER: Bob Weir
Globe 90480 1

Air shorts by the chartnut in both small group and big band settings from 1936 and 1937. Recording quality is poor, making this a package for devoted fans only.

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FAVORITE ANNIVERSARY
Luciano Pavarotti
London 417

An album of convenience (tying in with his current joint tour with Joan Baez) but one boasting imposing commercial assets. About 70 minutes of music, encompassing 16 of the literature's most popular arias excerpted from complete operas. The chestnuts are all there, whether from "Bohème," "Metefefe," "Tosca," "Aida," "Pagliacci," or "Tosca." As further impressive, LP and cassette are offered at special price.

RECOMMENDED

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SINGLES

SPOTLIGHT *New releases by established artists; the records most likely to be in the top 10 of the next issue*
NEW & NOTeworthy *Highlights new and developing acts worthy of attention and other releases of particular interest*
PICKS *New releases predicted to hit the top 30 of the chart in the future listed*
RECOMMENDED *Records with potential for significant chart action*

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review. Send singles for review to: Nancy Erlich, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 11 Music Circle E, Nashville, Tenn. 37204.

POP

PICKS

HUMAN LEAGUE *Human* (146)
 PRODUCE: Jimmy Jam, Terry Lyons
 WRITER: J. Harris III, J. Lyons
 PUBLISHER: J. Harris III, J. Lyons
 A&M 284

Two that helped define British techno-pop has lost its do-it-yourself edge but now James and Lewis, recording dance beats in lush, plush, even soulful.

RIC OCEANS *Crucial Hustla* (135)
 PRODUCE: Chris Hughes, B. Davis
 WRITER: Chris Hughes, B. Davis
 PUBLISHER: Chris Hughes, B. Davis
 Jive 738417 (C) Warner Bros.
 A time-honored pop chord structure and a surprisingly solid, consistent performance by the head cat, commercially comparable to his group's hits.

CHUBB BUSHBY *The Lady Is Red* (141)
 PRODUCE: Phil Spector
 WRITER: Chubb Bushby
 PUBLISHER: Chubb Bushby
 A&M 284

Wide-eyed, semi-sentimental ballad always at No. 1 for weeks in the U.K., proving that hearts won't on sleeves are stayed in fashion.

RECOMMENDED

GUFFIN *Love You Forever* (134)
 PRODUCE: Phil Spector
 WRITER: Guffin, G. Guffin, G. Guffin
 PUBLISHER: Guffin, G. Guffin, G. Guffin
 RCA 9368
 A classic Spector production, a massive power ballad in a stadium-sized production.

LEVEL 42 *Leaving Me Now* (131)
 PRODUCE: Wally Pfister, Alan Ezrin
 WRITER: Wally Pfister, Alan Ezrin
 PUBLISHER: Wally Pfister, Alan Ezrin
 RCA 9368
 Down tempo pop ballad.

KEVINCHEE *Cross the Border* (154)
 PRODUCE: Phil Spector
 WRITER: Kevinchee
 PUBLISHER: Kevinchee
 RCA 9368
 A classic Spector production, a massive power ballad in a stadium-sized production.

BAHAMAS *Let My People Go* (137)
 PRODUCE: Phil Spector
 WRITER: Bahamas
 PUBLISHER: Bahamas
 RCA 9368

SPOTLIGHT

POP
CHICKEN *50 to 6 to 4*
 Full Moon Music/BMG 7 26236

BLACK
BLISS
 A Little Bit of Mary (Dart With Tender Jackson)
 Capitol 936812 (C) Warner Bros.

NEW AND NOTEWORTHY

BRILLIANT *Sensibility* (124)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

Two new pop acts that played new town on U.K. radio by joining choral overtones to a Belle Stars to Tears. For Versyn synth work and guitar, singer Jane Montana unleashes the deliberately cute material.

Former Culture Club vocalist takes a 1973 Single Singers hit and renews it with a touch of reggae.

OMINIST *Personality* (138)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

Bouncy, bubblegummy dance tune, first release in the label's new distribution plan.

D. BATES *Reppel* (15)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

Definitive in the dance on the street, if you believe the hype. Contact: 212-581-1000.

PICTURE CARROLL H. *Porter De Waal* (47)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

Whispered lullaby.

ROBBY'S HOBBY *Nash* (120)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

Whispered lullaby.

BILLY COBHAM *Cashmere Brains* (13)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

Just dance instrumental. Contact: 212-467-7053.

CHAZ (FEATURING CHAZ CARTER)
 Man On The Edge (17)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

Space-age synth-funk dance groove. Contact: P.O. Box 1416, Madison Square Station, New York, N.Y. 10109.

DOMINIQUE *Don't Get Tired* (104)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

EVERETT *Duffin* (101)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

COUNTRY

PICKS

SAVIER BROWNE *With "CAT" JOE BONASAL*
 Don't Get Caught (125)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

Another sliver of '50s teen folk, with Sawyer Brown's Mark Miller and the "Cat" Joe Bonasal recording juvenile delights to reach other.

GEORGE JONES *Winning* (137)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

A new, private number on which Jones romances both that grinds out his lyrics, a moving song of loss.

ED BRUCE *With (LINDA ANDERSON)*
 Feel For Each Other (135)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

Lively and affectionate dueling between lovers on the triumph of love through hard times.

KATHI MATTEA
 Walk The Way Down Blues (146)
 PRODUCE: Alan Bergman
 WRITER: Tommy P. O'Brien
 PUBLISHER: Tommy P. O'Brien
 Atlantic 789423

Matta offers up some straight-ahead country here in an arrangement that highlights her firm, assertive vocalizing.

RECOMMENDED

NEW GRASS REVIVAL *Anti The Poser* (140)
 PRODUCE: Garth Fundis
 WRITER: B. Anderson, M. Moore, R. Taylor
 PUBLISHER: Garth Fundis
 RCA 9368

Peppy instrumentation, rhythmic rhythm, and soaring vocals about love surviving an emotional obstacle course.

O'RANES *On Darlin'* (151)
 PRODUCE: Warren Kutz, Jamie O'Rand
 WRITER: O'Rand, J. Kutz
 PUBLISHER: O'Rand, J. Kutz
 RCA 9368

Crisp, clean pop with harmonies and effectively sparse instrumentation.

GEORGIA BROWN
 George Jones On The Jubilee (148)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

In spite of the gimmicky use of Jones' hit title, this single sounds pretty good as a no-frills burlesque song.

STONEMILL BROTHERS
 Sweet, Sweet Woman (134)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

Waltz-like pop with thoughtful, thoughtful lyrics. Contact: 714-656-1000.

DON MARLIN
 You Should Me Too (132)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

Striving, firm vocals and thoughtful, thoughtful lyrics. Contact: 714-656-1000.

ARTIST *Cause*
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

JAMES LEE *Thinkin' Bout You* (115)
 PRODUCE: Jerry Andrus
 WRITER: Jerry Andrus
 PUBLISHER: Jerry Andrus
 RCA 9368

Contact: 212-561-2659

JIMMY MURPHY *Two Sides* (132)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

Contact: 212-745-4970

DANCE

PICKS

FALCO *The Sound Of Music* (105)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

It's rock, it's rap, it's techno-bug, it's swing like "Amateur" and looks like "Amateur".

LAUREN CRY *Saturday Night* (103)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

Duo turn switches to pop-rock mode, something-for-everybody routine, including a slow "After Hours" version. Contact: 212-581-6900.

RECOMMENDED

MENTAL AS Anything *You're So Strong* (129)
 PRODUCE: Rick Gooden
 WRITER: S. Smith
 PUBLISHER: Rick Gooden
 Columbia 445932 (12 inch single)
 7 inch removed July 1986

BANGLES *With Love* (148)
 PRODUCE: David Kavanagh
 WRITER: David Kavanagh
 PUBLISHER: David Kavanagh
 RCA 9368

Expressive, grungy falsetto suggests a Sylvester/Nirvana hybrid in this black cat. Contact: 212-799-7348.

FREE FOLIO *You Need A Change Of Mind* (140)
 PRODUCE: Martin Whitham
 WRITER: F. Folio, A. Folio
 PUBLISHER: F. Folio, A. Folio
 MCA 23449 (12 inch single)
 7 inch removed Aug. 23

JOE STROMMER *Love Kicks* (141)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

Stays-in-the-soundtrack cut from the Alex Love album, featuring abrasive and unsettling.

GLASS BALL GAME *Unsettling* (140)
 PRODUCE: Phil Spector
 WRITER: Phil Spector
 PUBLISHER: Phil Spector
 Atlantic 789423

Stays-in-the-soundtrack cut from the Alex Love album, featuring abrasive and unsettling.

TOP POP ALBUMS™

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THIS WEEK														LAST WEEK														2 WEEKS AGO														WEEKS ON CHART														ARTIST														TITLE													

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Compiled from a national sample of retail store, one stop and rack sales reports.

Compiled from a national sample of retail store, one-stop and rack sales reports									
THIS WEEK	LAST WEEK	2 WEEK AGO	WAS ON CHART	ARTIST	TITLE				
				★ ★ NO. 1 ★ ★					
1	1	1	8	MADONNA WARS 25442 WARRNER BROS. (N.Y.)	ICD 4 weeks at No. One TRUE BLUE				
(2)	2	2	14	SOUNDTRACK ♫ COLUMBIA PC 49113	ICD TOP GUN				
(3)	7	8	8	STEVE WINWOOD ♫ WARS 25448 WARRNER BROS. (N.Y.)	ICD BACK IN THE HIGH LIFE				
(4)	4	5	7	DAVID LEE ROTH WARRNER BROS. 25470 (N.Y.)	ICD EAT, EM AND SMILE				
(5)	6	7	13	RUN-DM.C. ♫ WEINER 1274 (N.Y.)	ICD RAISING HELL				
6	3	4	11	GENESIS ♫ ATLANTIC 81448 (N.Y.)	ICD INVISIBLE TOUCH				
7	5	3	13	PETER GABRIEL ♫ CEPHEN GARY 4008 WARRNER BROS. (N.Y.)	ICD SO				
8	8	6	27	JANET JACKSON ♫ ARM UP 5108 (N.Y.)	ICD CONTROL				
(9)	11	16	4	BILLY JOEL COLUMBIA OF AMER. 5707	ICD THE BRIDGE				
10	9	9	17	BILLY OCEAN ♫ MC 3.5 8409 AMERICA (N.Y.)	ICD LOVE ZONE				
(11)	21	—	7	LIONEL RICHIE WEINER & SONGS (N.Y.)	DANCING ON THE CEILING				
12	10	10	8	WHAM! COLUMBIA IC 40285 (N.Y.)	MUSIC FROM THE EDGE OF HEAVEN				
13	13	12	76	WHITNEY HOUSTON ♫ ARISTA 10.6212 (N.Y.)	ICD WHITNEY HOUSTON				
14	12	11	16	PATTY LABELLE ♫ MCA 9738 (N.Y.)	ICD WINNER IN YOU				
15	14	14	22	WAM NALEN ♫ WARRNER BROS. 25394 (N.Y.)	ICD 5150				
(16)	18	22	5	EURYTHMICS ♫ ATL 5.647 (N.Y.)	ICD REVENGE				
17	17	17	14	BELINDA CARUSOLE 10.5734 MC (N.Y.)	ICD BELINDA CARUSOLE				
18	16	15	21	BOB SEGER & THE SILVER BULLET BAND ♫ CAPITOL 10.1236 (N.Y.)	ICD LIKE A ROCK				
19	19	19	40	THE DUFFIELD ♫ COLUMBIA IC 40017 (N.Y.)	ICD PLAY DEEP				
20	15	13	17	THE MOODY BLUES ♫ ARM UP 82517 8 1-POLYGRAM (N.Y.)	ICD THE OTHER SIDE OF LIFE				
21	20	24	10	SOUNDTRACK ♫ EPIC 36498 (N.Y.)	ICD RUTHLESS PEOPLE				
(22)	24	27	7	THE MONKEES ARM UP 84337 (N.Y.)	ICD THEN & NOW THE BEST OF THE MONKEES				
(23)	25	31	4	BANANARAMA UNION 81212 8 1-POLYGRAM (N.Y.)	ICD TRUE CONFESSIONS				
24	22	18	26	THE FABULOUS THUNDERBIRDS ♫ CBS ASSOCIATES 8140 8 1-POLYGRAM (N.Y.)	ICD TUFF ENUFF				
25	23	20	17	3B SPECIAL ♫ ARM UP 5135 (N.Y.)	ICD STRENGTH IN NUMBERS				
26	28	21	17	GTR ♫ ARISTA 8.8400 (N.Y.)	ICD GTR				
(27)	29	34	42	MIAMI SOUND MACHINE ♫ EPIC 40131 (N.Y.)	ICD PRIMITIVE LOVE				
(28)	29	39	8	CHIDERELLA MC (N.Y.) 810076 1-POLYGRAM (N.Y.)	ICD NIGHT SONGS				
29	26	23	9	PETER CETERA WARRNER BROS. 25474 (N.Y.)	ICD SOLITUDE/SOLITAIRE				
(30)	35	36	9	SOUNDTRACK UNITED ARTISTS 50-80044	KARATE PART II				
31	27	26	11	JEFFREY OSBORNE ♫ ARM UP 51010 (N.Y.)	ICD EMOTIONAL				
(32)	34	35	13	JERMAINE STEWART ARISTA 10.6189 8 1-POLYGRAM (N.Y.)	ICD FRANTIC ROMANTIC				
(33)	33	32	12	AC/DC ♫ ATLANTIC 81650 (N.Y.)	ICD WHO MADE WHOM				
(34)	45	60	3	R.E.M. ♫ 5783 MCA (N.Y.)	ICD LIFE'S RICH PRESENT				
(35)	42	45	6	QUET RDT WEGA 024032 (N.Y.)	ICD QUET RDT III				
(36)	44	42	23	THE JETS MCA 5.667 (N.Y.)	ICD THE JETS				
37	37	29	13	EMERSON, LAKE & POWELL PC 40825/27 1-POLYGRAM (N.Y.)	EMERSON, LAKE, & POWELL				
38	32	25	21	PET SHOP BOYS ♫ EM AMERICA 10.7183 (N.Y.)	ICD PLEASE				
39	31	28	9	ROD STEWART WARRNER BROS. 25448 (N.Y.)	ICD ROD STEWART				
40	40	44	13	EL DEBARGE GORDY 6.81 8.1 MC (N.Y.) 7091 (N.Y.)	ICD EL DEBARGE				
41	36	32	21	SMURPHY RED ♫ JEFFREY 84082 (N.Y.)	ICD PICTURE BOOK				
42	38	30	18	JOURNEY ♫ COLUMBIA IC 399 (N.Y.)	ICD RAISED ON RADIO				
(43)	46	50	21	ANITA BAKER ♫ ELECTRA 8494 (N.Y.)	ICD RAPTURE				
(44)	49	42	40	ROBERT PALMER ♫ PLANE 9047 ♫ ATLANTIC (N.Y.)	ICD RHYTHM				
45	41	43	52	JOHN COUGAR MELLENCAMP ♫ ARM 824 8-5 1-POLYGRAM (N.Y.)	ICD SCARECROW				
(46)	51	58	7	DOUBLE AM ♫ 5133 (N.Y.)	ICD BLUE				
47	47	47	47	QUEENSRÏCHE MC AMERICA 51.1217 (N.Y.)	ICD RAGE FOR ORDER				
48	43	43	10	SOUNDTRACK MCA 81651 (N.Y.)	ICD RUNNING SCARED				
49	39	37	63	HEART ♫ CAMPER 37 8240 (N.Y.)	ICD HEART				
(50)	40	51	3	GEORGE THOMASOUD AND THE DESTROYERS EM AMERICA 51.1224 (N.Y.)	ICD LIVE				
51	48	46	13	THE CURE ELECTRA 9047 WARRNER BROS. (N.Y.)	ICD STANDING ON THE BEACH				
52	52	51	15	NU SHOZZ ♫ ATLANTIC 81847 (N.Y.)	ICD POOLSIDE				
53	53	56	17	WHOOPI ♫ MC 3.5 8407 AMERICA (N.Y.)	ICD RACK IN BLACK				
(54)	56	59	12	BUDDY HORNBY & THE RANCE MC 3.5 8407 1-POLYGRAM (N.Y.)	ICD THE WAY IT				

THIS WEEK	LAST WEEK	2 WEEK AGO	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
55	58	78	4	THE QUEEN	THE QUEEN OF HEARTS	1
56	50	58	11	DIRE STRAITS	ARMED & DANGEROUS	1
57	58	53	13	JOAN ARMATRADE	ARM UP	1
58	78	63	4	HONEYMIDNIGHT SUITE	WARMER BROS.	25
59	58	63	4	RANDY TRAVIS	WARMER BROS.	25
60	65	72	8	MISSING PERSONS	CAPITOL	12
61	78	78	42	BANGLES	COLUMBIA	40
62	58	58	8	DEVISE	CHRYSLER	87
63	NEW	—	—	UB40	AM UP	51
64	58	58	16	CARL ANDERSON	ONE LOCK	40
65	78	76	8	DORKEE	LEGACY	88
66	63	58	21	BOYS DON'T CRY	PROFILE	88
67	58	57	29	LOU REED	ROCK A MY	79
68	57	58	21	HANK WILLIAMS, JR.	WARMER BROS.	25
69	57	58	21	THE S.D.S. BAND	100% 100% 100%	100
70	70	88	4	SADE	POSTER	88
71	71	68	3	THE SMITHERS	100% 100% 100%	100
72	76	77	1	GAVIN CHRISTOPHER	MANHATTAN	51
73	58	—	—	DAVID & DAVID	ARM UP	61
74	58	58	25	MIDNIGHT STAR	100% 100% 100%	100
75	71	50	19	THE MONKEES	MONKEES	100
76	76	76	9	PIECES OF A DREAM	100% 100% 100%	100
77	78	56	11	THE TEMPTATIONS	100% 100% 100%	100
78	60	46	16	THE BEACH BOYS	100% 100% 100%	100
79	76	78	45	OZZY OSBOURNE	100% 100% 100%	100
80	79	80	22	STRIPTER	100% 100% 100%	100
81	77	70	31	DWIGHT YOAKAM	100% 100% 100%	100
82	78	82	58	THE MONKEES	MONKEES	100
83	50	58	76	SUGAR SUGAR SPLITTER	100% 100% 100%	100
84	58	78	26	THE MONKEES	MONKEES	100
85	50	50	8	THE MONKEES	MONKEES	100
86	58	55	8	MISSING PERSONS	CAPITOL	12
87	83	71	32	RANGLES	COLUMBIA	40
88	82	73	9	DEVISE	CHRYSLER	87
89	107	—	—	UB40	AM UP	51
90	95	133	3	CARL ANDERSON	ONE LOCK	40
91	89	86	38	DORKEE	LEGACY	88
92	87	79	32	BOYS DON'T CRY	PROFILE	88
93	90	84	16	LOU REED	ROCK A MY	79
94	93	93	8	HANK WILLIAMS, JR.	WARMER BROS.	25
95	91	85	16	THE S.D.S. BAND	100% 100% 100%	100
96	100	95	38	SADE	POSTER	88
97	141	144	4	THE SMITHERS	100% 100% 100%	100
98	86	74	10	GAVIN CHRISTOPHER	MANHATTAN	51
99	129	148	4	DAVID & DAVID	ARM UP	61
100	103	100	13	MIDNIGHT STAR	100% 100% 100%	100
101	109	126	6	THE MONKEES	MONKEES	100
102	105	105	6	PIECES OF A DREAM	100% 100% 100%	100
103	104	122	6	THE TEMPTATIONS	100% 100% 100%	100
104	96	58	7	THE BEACH BOYS	100% 100% 100%	100
105	97	92	30	OZZY OSBOURNE	100% 100% 100%	100
106	133	171	3	STRIPTER	100% 100% 100%	100
107	99	101	21	DWIGHT YOAKAM	100% 100% 100%	100
108	110	134	1	THE MONKEES	MONKEES	100
109	132	137	1	SUGAR SUGAR SPLITTER	100% 100% 100%	100

Albums with the greatest sales gains this week. (CD) Compact Disc available. *Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

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The CD-Wallet unfolded, left and center, and folded for dealer display, right

NEW 'WALLET' FOR CDS

(Continued from page 4)

its original soft-paper inner sleeve, is seated in a double fold pocket. Each package can hold two CDs.

The package was developed and patented by Berkeley Marketing, a company set up by Moss to promote the unit and license it to other labels. Moss says a "small royalty" will be charged.

Moss estimates that custom fabricators can deliver four-color CD-

Wallets at "less than 25 cents each," or about the cost of jewel boxes without liners or enhanced packaging. Advance showings to large retailers and racks have stimulated positive comment, particularly for its economical use of bin space. Three CD-Wallets can be accommodated in the space occupied by a single conventional package with jewel box, he says.

Introduction of the package by Moss coincides with the launch of a new Vox Prima label at a base dealer price of \$8.44. As many as 100 CD titles should be available in the new series by the end of the first quarter of 1987, according to Moss. The company will, however, still maintain availability of jewel box packaging for some of its product line at higher cost.

COUNTRY RECORD SALES RISE

(Continued from page 1)

gold, and his current one, "#7," is nearing that level, according to Hinton. The Judds, country's best-selling act after the perpetually platinum AI albums, has sold more than 2 million albums in less than three years of recording. (Alabama's sales top 22 million albums in six years as a major label act.)

Sawyer Brown, a rock/country band that made its Capitol debut in 1984, continues to be one of that label's most profitable signings. "Shakin'", the band's newest album, has reportedly sold more than 300,000 units.

Randy Travis' first album, "Storms of Life," was No. 1 on Billboard's Top Country Albums chart for four consecutive weeks and has vaulted into the 80s on the pop charts. The album is now approaching sales of 400,000, according to Warner Bros. vice president of promotion Nick Hunter.

Travis' stablemate, Dwight Yoakam, has registered sales of almost 300,000 on his Reprise album, "Guitars, Cadillacs, Etc. Etc." And a third Warner Bros. act, the Forester Sisters, which first recorded in 1980, is said to have sold nearly 200,000 of its initial album and passed the 100,000 mark on the follow-up, "Perfume, Ribbons And Pearls."

Acceptance of the Foresters was so swift that three of the singles from the group's debut album went to No. 1 on the country chart.

At Columbia/Epic, Ricky Skaggs, who made his major-label bow in 1981, can now claim total album sales of more than 3 million. While the label declines to release sales figures for much-touted newcomers Marty Stuart and Sweetwater, The Roadies, a spokeswoman says album sales for its 14th are at least twice the projected figures.

Restless Heart's first album for

RCA has sold more than 100,000 copies since it was released early last year, according to the label. Pake McEntire, a more recent addition to RCA's roster, is now said to be approaching 50,000 on his "Too Old To Grow Up" album.

MTM Records, still a "new act" in town, will not release any sales figures on its two most prominent artists, Judy Rodman and Girls Next Door. Rodman took her "Until I Met You" to the top of the Hot Country Singles chart in July and the Girls' "Sue Boat To China" is at No. 8 on the singles chart this week. MTM president Howard Stark says he is "extremely surprised and pleased" at the level of

sales both acts have reached.

Mercury reports that sales of Kathy Mattea's first two albums were given a boost by the extensive airplay garnered by her most recent single, "Love At The Five & Dime," which peaked at No. 3. It was the highest Mattea had charted since her 1982 debut.

Mattea, the Forester Sisters, Travis, and Yoakam are all contending for the CMA's Horizon Award, along with Dan Seals.

While the sales cited for new acts are still modest compared to those of many pop newcomers, Warner Bros. Hunter notes that the country acts are coming on faster.

VSDA CONVENTION

(Continued from page 1)

visible than ever before in the fourth quarter, with numerous companies—including Karlin/Lorimar Home Video and Viewmaster International—adding millions of dollars to a marketing pool already deep with dollars from such majors as Walt Disney Home Video and Paramount Home Video.

Retailers and consumers will have more low-price product to choose from, with CBS/Fox Video's announcement of the second flight of its Five Star campaign bringing the number of titles available from major companies to almost 450. Movies aren't the only titles expected to perform strongly this Christmas. Vestron Video's release of National Geographic's "The Titanic," for example, is expected to be one of the strongest titles of the season.

Adult video was expected to be a controversial topic at the show, but had surprisingly low visibility. It was estimated that the number of adult exhibitors was down by as

much as 75% from last year, with companies staying away both for financial reasons and because of what they considered poor treatment at prior events. However, a strongly worded speech by Playboy's Christie Hefner attacking the Meese Commission's report on pornography drew a standing ovation.

A number of other issues were also hot topics at the convention, including:

- Margins. With the increasing amount of sell-through product available, retailers are finding product price margins a far more important topic than ever before. Far too few points are being given on a number of the holiday campaigns, they charge.

- The timing of the show itself. The increasing presence of mass merchandisers requires the release of holiday promotions earlier in the year, and many manufacturers say they would like an earlier show.

Friday 15) on Capitol. Lauper's "True Colors," her follow-up to "She's So Unusual," is slated for Sept. 9 on Portrait. And "Chicago 18," the inevitable follow-up to "Chicago 17," is due Sept. 22 on Full Moon Warner Bros.

Linda Ronstadt has two albums set for release in September. "For Sentimental Reasons," the third album she recorded with the late Nelson Riddle and "Round Midnight—The Nelson Riddle Sessions," a boxed three-record set including two of their previous collaborations—"What's New" and "Lush Life"—plus the new album.

New albums are due in September by three acts coming off sound track hits. Luther Vandross' "Give Me The Reason," which shares the current hit of the same name from the "Ruthless People" soundtrack, is due Sept. 23 on Epic. James Brown's "Gravity," his first album since "Living In America," comes on "Rocky 14" the top five, is due Sept. 23 on Scotti Bros. and OMD's "The Pacific Age," that group's first album since "If You Leave" from "Fretty In Pink" cracked the top five, is due Sept. 19 on A&M.

September's top soundtrack releases are "True Stories," the Talking Heads' side follow-up to the platinum "Stop Making Sense," and "Playing For Keeps," an Atlantic compilation featuring Phil Collins, Julian Lennon, Aretha, Pete Townshend, and Peter Frampton.

Other soundtracks due in September include "Wraith" on Scotti Bros., featuring Ozzy Osbourne and Bonnie Tyler; "Sins & Naivety" on MCA, featuring Joe Strummer of the Clash and Steve Jones of the Sex Pistols; and "Round Midnight" on Columbia, featuring Dexter Gordon and Herbie Hancock.

Two of September's superstar releases are special releases likely to do well. Ozzy Osbourne's "Ultimate Live," a picture disk featuring three songs recorded during the rocker's "Ultimate Sin" tour, is due Sept. 23 on CBS Associated. Don Henley's "Sonrisa Salvaje," a Spanish version of his current top five album "Eat 'Em And Smile," is due Sept. 29 on Warner Bros.

Five other follow-ups to platinum albums are due in September. John Fogerty's "Eye Of The Zombie," his first album since his No. 1 comeback album "Centerfold," is due Sept. 15 on Warner Bros. Billy Squier's "Enough Is Enough," his follow-up to three straight platinum albums, is due Sept. 23 on A&M. Rod Stewart's "Dancin' Undercover," its release to back-to-back platinum follow-ups, is due Sept. 26 on Atlantic. Kool & The Gang's "Forever," their first album since the hit "Emergency," is due Sept. 29 on De-Lite/PolyGram, and Alabama's "The Touch," its follow-up to eight consecutive platinum albums, is due in late September on RCA.

Three other albums are set for release in September by acts that hit gold last time out. Jesse Johnson's "Revue" ("Shockadelic" on A&M), Corey Hart's "Fields Of Fire" on EMI America, and "Secret Lovers" by The Best Of Atlantic Starz "The latter album is an A&M compilation by the group, which is moving over to Warner Bros.

Several of September's key releases feature intriguing artist/producers deals. Al Jarreau's "For Love," produced by Nile Rodgers, is due Sept. 8 on Warner Bros. Iggy Pop's "Blah, Blah, Blah," produced by David Byrne, is due Sept. 15 on A&M, and the Human League's

September Hot Album Releases

Twenty albums are scheduled for release in September by acts that hit gold or platinum in the last 12 months, or with their last releases. All are single-disc albums (listing for \$8.98 unless otherwise noted)

ARTIST	TITLE	LABEL	DATE	PRODUCER
ALABAMA	THE TOUCH	RCA	LATE SEPT	HAROLD SHAW, ALABAMA
ATLANTIC STARS	BEFORE I LOVE YOU... THE BEST OF ATLANTIC STARS	A&M	SEPT. 15	VARIOUS
BOYZON	THIRD STAGE	MCA	SEPT. 16	TOM SCHOKT
CHICAGO	CHICAGO 18	FULL MOON/WARNER BROS.	SEPT. 22	DAVID TOSTER
JOHN FOGERTY	EYE OF THE ZOMBIE	WARNER BROS.	SEPT. 15	JOHN FOGERTY
JOESY WAGNER	FIELDS OF FIRE	EMI AMERICA	SEPT. 15	PHIL CHAMBERLAIN, COREY HART
KYLE JOHNSON'S REVUE	SHOCKADELICA	A&M	SEPT. 15	JESSE JOHNSON
KOOL & THE GANG	FOREVER	DE-LITE	SEPT. 29	KAGAN, BAYFAN (PHOTO BY) & L.A.M.C.
LAURENCE	THREE COLORED ROSES (LAST PRICE)	POLYGRAM	SEPT. 8	CYNID LAUPER, LEMME PETIT
OMD	THE PACIFIC AGE	A&M	SEPT. 29	STEPHEN HAGG
OLIVY OLSHAVSKY	ULTIMATE LIVE (EPIC PICTURE DISC)	CBS ASSOCIATED	SEPT. 23	NOT AVAILABLE
RATT	DANCE IN UNDERCOVER	ATLANTIC	SEPT. 26	BLAU HELL
LEONARD ROSENTHAL	ROUND MIDNIGHT—THE NELSON RIDDLE SESSIONS (12 RECORDS BOX SET \$24.98)	ELC/RA	LATE SEPT	PETER ASHAR
LEONARD ROSENTHAL	ROUND MIDNIGHT—THE NELSON RIDDLE SESSIONS (12 RECORDS BOX SET \$24.98)	ELC/RA	LATE SEPT	PETER ASHAR
BRUNO RUTH	SONRISA SALVAJE (SPANISH VERSION OF LIFE)	WARNER BROS.	SEPT. 29	TED TEMPLEMAN
BILLY SQUIER	ENOUGH IS ENOUGH	CAPT	SEPT. 26	PETER COLLINS
TALKING HEADS	TRUE STORIES (SOUNDTRACK) (\$8.98)	SPF/WARNER BROS.	SEPT. 15	TALKING HEADS
TINA TURNER	BEAT EVERYBODY (EP) (\$8.98)	CAPITOL	SEPT. 8	TESSY BRETTEN, BRYAN HENRIKSEN, PHILIP JAMES
LUTHER VANDROSS	GIVE ME THE REASON (LAST PRICE)	EPIC	SEPT. 23	LUTHER VANDROSS & MARCUS WARDEN
SOUNDTRACK	PLAYING FOR KEEPS (EP) (\$8.98)	ATLANTIC	SEPT. 8	VARIOUS

"Crash," produced by Jimmy Jam & Terry Lewis, is due Sept. 29 on A&M.

New albums are also scheduled for release in September by three deceased musical legends. Duke Ellington's "New Mood Indigo," released on Capitol in May 1970, four months before Hendrix's death,

Elvis Presley's digitally remastered "Return Of The Rocker" is due in late September on RCA, and Jimi Hendrix's "Band Of Gypsies III" is due Sept. 19 on Capitol. The original "Band Of Gypsies" album was released on Capitol in May 1970, four months before Hendrix's death.

Top country releases set for September include Ricky Skaggs' "Love's Gonna Get Ya" on Epic, George Jones' "Wine Colored Roses" on Epic, Earl Thomas Conley's "Too Many Times" on RCA, and Hank Williams Jr.'s "The Early Years" on Warner/Curb.

SOUTH AFRICA'S 'BRIGHTER FUTURE' SINGLE

(Continued from page 6)

one of the country's top black or white artists accepted the government's offer, though some were certainly approached.

It is not clear how much Dempsey received for his part in the project, but the record industry executives are aware that those involved risked "career suicide" because of possible backlash later here or overseas.

"I'm fed up with people who react negatively to anything positive in this country," Dempsey says. "We've got to pull ourselves together and make those people realize there are many who do want to work together and build a better future."

Both white independent radio sta-

tions here have indicated that the record will only be played on the state-controlled radio TV station.

South Africa's top producer, Hilton Rosenthal, was not contacted about the project. He says "I agree with the sentiments expressed in the song, but I'm concerned that people had to be paid so much money to sing about them. There are many songs around with the same sentiments, and people don't have to be paid exorbitant fees to perform them."

"The fact they were paid some 10 times the normal session fees is where it becomes questionable and the severity becomes questionable," Rosenthal also questions how many of the 46 artists "have ever made any social comment in their actual recordings where they have to stand and be counted for their own product."

Johnny Clegg, of the multiracial band Juluka, says, "What disturbs me is the number of South African musicians have effectively aligned themselves with what is essentially a National Party propaganda campaign. The National Party is a threat to South African music to contribute to ward peace, and especially national unity, in this country. I don't see why musicians can't sing about it without their government supporting them."

"The other aspect is that a few of the artists on the record are signatories to the Artists Against Apartheid statement issued earlier this

year. Their participation in this venture calls into question their sincerity in signing others involved are people who either refrained from signing the statement or who argued they were musicians, not politicians.

"It's unfortunate that they now find it acceptable to be associated with the cultural politics of the National Party."

There have been suggestions in the media here that some of the artists were not told who was for the project and only realized it was for the Bureau of Information when they read about it after the studio sessions. This has also been reported that the black composer involved was told

CONSUMERS ACCEPT \$9.98 LIST PRICE

(Continued from page 1)

member the significant resistance to the \$7.98 list price several years ago," he adds. "But I haven't received a single call from one of our stores this time to complain about the prices."

New albums by Lionel Richie, Air Supply, Daryl Hall, Paul McCartney, and Huey Lewis & The News join the growing ranks of huge name artists carrying big time prices. Forthcoming releases include Franklin, Tina Turner, and Cyndi Lauper will also carry \$9.98 or equivalent list prices. (CBS Records does not use a list-price system.)

The popularity of pop sound tracks, which traditionally carry a list price of \$11 more than most imported releases, may have helped spur the conviction that the consumer is willing to pay a higher list price. However, Record Ra's Hunter also sees the proliferation of compact disks playing a role in breaking

down price barriers.

"Now that people are paying \$16 to \$18 for a CD, I think they're psychologically more willing to pay \$10 for an album on vinyl," he says. "But it's still a lot to be done with in intelligence."

At Tower Records in New York, Randi Swindell, Northeastern regional manager for the chain, says she has seen no consumer backlash over higher prices but notes that her chain is a discount. "In our prices haven't gone up here," she says. "I was expecting this a couple of years ago."

The popularity of pop sound tracks, which traditionally carry a list price of \$11 more than most imported releases, may have helped spur the conviction that the consumer is willing to pay a higher list price. However, Record Ra's Hunter also sees the proliferation of compact disks playing a role in breaking

the song he was asked to write would be used for a single, not by the bureau.

Among the song's lyrics are: "Now's the time to join our hands together, prepare ourselves for the days ahead; have a say in what goes on... plan for a bright tomorrow and a peace we're going to share."

leases in the top 20 are \$9.98 equivalents.

Aside from blockbuster releases, other established artists, including Bob Dylan, have had albums released at the higher price. "With the case of a Dylan, I think the label might have figured they'd sell the same number regardless of the price," says Hunter.

Higher prices are being sugarcoated by the availability of deals. Retailers report that most instant buys on \$9.98 titles have included a 5% discount.

Despite the lack of resistance, Hunter says he hopes the labels will not rush to accept the board higher prices, and he is particularly leery of raising the list on titles that are already out at \$8.98. "The labels can't say it's due to higher production costs, and the customer always blames the retailer," he says.



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(Continued from page 3)

cluded feedback from VSDA focus groups, set the stage for Alexander's conclusions.

• Loyalty to a single video store has eroded, from 72% of consumers surveyed in early 1985 to 51% in 1986.

• Of consumers who seek a specific title when they rent, only 12% always find that title at the store.

• Nine out of 10 said they would find a specific title at their store.

Still, the study offered positive news for video specialty stores. Despite the seemingly dismal numbers for transaction fulfillment expressed by customers who seek to rent a specific title, only 20% expressed dissatisfaction with that statistic, fewer than 10% said they actually go to a second store to find that title. And while loyalty to a single store has slackened off, of the consumers who said they rent from a second store, 61% indicated that their alternate outlets were also video specialty stores. Among those who typically rent from a drug, convenience, or grocery store, close to 90% said that a video store serves as their second outlet.

One conclusion from The Fairfield Group's report established a framework for the supermarket concept. Customers said that if they could always find the titles they sought, they would rent 90% more cassettes per month.

Following 1987 "a year of transition," Alexander cited statistics and projections regarding VCR sales as another critical factor in the changing video marketplace. "As more and more households are entering the market at a fast rate, but that growth cannot continue—especially when compared to the spiraling VCR growth that fueled video retail's early boom. While

VCR sales in 1981 totaled only 1.5 million units, he said, nine million units were sold in 1986, with 11 million projected for this year. But he warned that sales are projected to fall as low as seven million units by 1988.

Added to the impact of the decline in new units is the fact that first-year VCR owners are more enthusiastic in rental consumption than those who have owned a machine for more than one year. According to Alexander, the combination of declining VCR sales and the less eager efforts of the older VCR base will create pressure for video retailers. The best way for specialty stores to combat that pressure, he suggested, is to go for greater variety.

As for the current marketplace, Alexander said that "many early players have faded, and new players and rules have not yet been established." Therefore, he suggested, "there must not be a position as a survivor," which can have dominance over mass merchandisers and convenience stores.

Alexander also made a strong call for more video specialists to computerize their operations, saying that only between 10% and 15% of such dealers are now on line. "That's light years ahead of other retail businesses," he said, "but there's still that 85%-90% not computerized."

While Alexander took a nuts-and-bolts approach to the video specialist's challenge, The Management Group's Cornelian reinforced the superior plan with a motivational talk. He said he needs a "relevant vision." His message was equally clear: The time to act is now.

"We spend a lot of time reacting to the past, a little bit of time dealing with the present, and even less

time dealing with the future," said Cornelian. "We can't always react to what we did wrong five, six, or 11 months ago. We have to learn how to make things happen."

He also echoed Alexander's comment that video dealers need to seek ways to diversify their marketing plans. "It's tough to make it through a golf course with just one club in your bag," he said.

Cornelian also told attendees that small changes can affect large results, citing his "20/80" theory, which states that "20% of something creates 80% of something else. Like 20% of your customers accounts for 80% of your business, or 20% of your customers create 80% of your customer complaints."

As for the current marketplace, he suggested that small changes in customer service, buying habits, and other details can create big results without much effort.

His second "targeting"—establishing an improved position for one's store to reach "To get from here to there, you have to know where there is."

Conclusions from the business session mirrored comments aired at video conferences held earlier this year. John Powers's Tempe, Arizona-based American Video Assoc. concentrated on superstore strategies as a way for video specialists to improve their lots during its convention last spring. Meanwhile, the flattening of VCR sales and software activity led the National Assn. of Video Distributors to predict "prudent prosperity" last May.

Assistance in preparing this story provided by Earl Payer in Las Vegas.

VSDA BRIEFS

(Continued from page 4)

Lake Stevens, Wash., calls it "Hey, the novelty of VCR ownership has worn off," he says. And he makes fun of his signature customers with more than 4,000 titles—or "flavors"—on display. But he admits he might have to get into compact disks and candy to help weather the slump.

MAJOR FORCE. The staff at Major Video's Sahara Ave. store in Las Vegas is snuffing up the place in anticipation of VSDA tours. The burgeoning National Entertainment franchise boasts several stores in its gambling mecca headquarters. The Sahara unit is open all day and night.

TRAGEDY STRUCK the opening business session Aug. 25 when Al Fred, a veteran trade publisher/reporter, collapsed and later died of an apparent heart attack. Two delegates, Chris Neely, a registered nurse and wife of a local member of the VSDA, and Rosanne retailer Gary Dozan, came forward to administer aid until paramedics arrived. The Neelys operate Video World in suburban Los Angeles; Dozan heads 2-D Video Warehouse. Although she is a nurse, Chris Neely works full-time at the video store and teaches at the Southern California VSDA chapter.

THE PRESS PACKET LOOKED

ominous, what with a packet of white powder (salt) stapled on the cover. But it had King Stuff's way of drawing attention to a new addition to its "It's OK To Say No" series—this time on drugs. The video, says Sheldon Turk, national sales chief, is also in with a LP/cassette release containing a 4-page coloring book. Turk reports that David King, representing the Southwest region, has been named salesman of the year.

LOCAL STATION'S Karl/Lorimar Home Video's network concept, KLV-TV, has more than a few folks thinking "LV" stood for Las Vegas.

Scorpions Rock Hungary

LONDON Less than two weeks after Queen's Aug. 16 landmark performance in Budapest, West Germany's heavy metal Scorpions played the same Hungarian city Wednesday (27) as part of the "Monsters Of Rock" tour.

The three-week trek of open-air venues will reach more than 250,000 fans in five countries. The package also features Ozzy Osbourne, Def Leopard, and Bon Jovi on some dates.

The Scorpions are the only Ger-

A CONVENTIONEER STRIKES MGM/UA had someone clad as the Pink Panther to promote its catalog of Pink Panther cartoon material. The outfit's tail was pulled-off, that is, Remember Ogden Nash's couplet? "When called by a panther/Don't answer."

UP FROM DOWN & OUT: Mike the Dog, who came close to stealing the show in "Touchstone's" "Down And Out In Beverly Hills" could relax in its own suite at the Bally when not performing at the Walt Disney Home Video booth.

Edited by IRV LIEHMAN

man band to score three U.S. platinum albums. After years of hard touring, paid off, the band's "Blackout" went platinum in the U.S. 1982, and two years later the studio album "Love At First Sight" sold more than four million units globally. Last year's "Worldwide Live," showcasing a 1984 world tour that reached 2.2 million spectators internationally, is also platinum, with sales estimated at 1.5 million units in the U.S. alone.

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RIAA Moving D.C., Seeking Political Specialist

NEW YORK A redirection of the Recording Industry Assn. of America (RIAA) will see the industry group moving from New York to Washington, D.C., by early 1987, with an experienced political specialist heading the staff.

As a result of the RIAA's move, made by the RIAA's executive committee at a meeting in Los Angeles last week, present Stan Gortikov will remain in New York as chairman of the RIAA.

The RIAA's role as an industry lobby group has increased dramatically in recent years. The organization has taken an active administrative role concerning home-taping legislation currently pending before Congress, and is expected to be actively involved in the upcoming Senate investigation into record industry practices to be conducted by Albert Gore, D-Tenn.

Additionally, the RIAA has been working with numerous government agencies and enforcement groups to stem the flow of foreign and domestic bootlegs, and will play an active role in upcoming Copyright Royalty Tribunal hearings.

"Our intended move to Washington reflects the industry's growing need for closer contact with Congress and many government branches," says Gortikov. "The commercial and creative health and growth potential of our membership is increasing, increasingly linked to Washington objectives."

"The move also is expected to position RIAA to enhance its relations with state delegation and

various caucuses," adds Gortikov. "In addition, we can more readily expand our involvement in important cultural and social betterment, and public affairs programs."

Search for a Washington-based chief will begin at once with candidacies being sought by a four-member search committee chaired by Gortikov. Gortikov's continuing role in New York following the move will be to assure an orderly transition and to maintain industry contacts for the group.

"RIAA's non-Washington activities will continue on a business-as-usual basis even though our home base will change," says Gortikov. The move will eventually include the functions of executive director, general counsel, antitrust, legal, public relations, and public relations, controller, and committee projects. Several members of the current staff are expected to join the move.

Gortikov says there will be no drop in the RIAA's focus on "intra-industry problems and concerns. We will maintain priority attention to membership and needs, whether they require action in New York, Los Angeles, Nashville, or Washington."

In addition to Gortikov, the RIAA's executive committee includes Dick Asher, PolyGram; Irving Azoff, MCA; Jack Craigie, Chrysalis; Gil Friesen, A&M; Elliot Goldman, RCA; Dick Griffler, Solar; Bhaskar Menon, Capitol/EMI; Mo Ostin, Warner Bros.; and Al Teller, CBS.

FRED GOODMAN

RUNNING THE SHOW: The new slate of officers at the Video Software Dealers Assn. is headed by newly elected president Arthur Morfitt of Video Shack. Other key officers are Lou Fogelstein, Show Industries, vice president; Gary Messenger, North American Video, treasurer; and Rudy Neely, Video Show, secretary.

KIDDER PEARBODY, the investment banking firm recently acquired by G.E., is said to be working up a book on RCA/Ariola for prospective buyers. Sources close to CBS majority stockholder Laurence Tisch say his willingness to keep the CBS Records Group may ultimately hinge on his relationship with group president Walter Yetnikoff. Although no decisions have been made, it has been widely reported that Tisch—who now controls approximately 25% of CBS' stock—has little interest in the sale of the company. "I don't see the need for CBS. Those familiar with Tisch's business style expect his willingness to work with the Records Group to play a large role in his decision." Basically, Larry keeps his own counsel, says one source. "He's never shown that much interest in the record business, but, on the other hand, he has shown a willingness to let operations that earn their keep continue. When those operations don't meet that criterion, he's willing to sell them—and frequently to management."

ROWE INTERNATIONAL, which claims a 76% share of the jukebox market, is probing music industry executives, among others, on the viability of the 45 rpm single in the near future. In a review of Seaburg's recent introduction, with Sony-manufactured innards, of a compact disc jukebox, Rowe will offer results of the survey to its distributors, who gather at the end of September for their annual get-together, which this year will be in Rowe's new facility in Grand Rapids, Mich.

MCA INC. had a shot at giving sports freak Irving Azoff his very own major league baseball franchise. The company was one of the bidders who lost out recently in purchasing the high-flying New York Mets from Doubleday & Co., a nice fit because MCA already owns New York TV station WOR, which broadcasts the Amazin's games. Sorry, no deal. But Azoff's MCA Music Entertainment Group still plans to develop a 15,000-seat amphitheater outside Denver. MCA already operates the Universal Amphitheater outside of L.A.

INSIDERS say three more cities—Philadelphia, Miami, and Cleveland—are the scenes of federal grand jury probes of payola. Earlier this year, New York, Los

Angeles, and Newark, N.J., were said to have convened grand juries for similar reasons.

WORD INC., the Christian book/music company, is publishing a \$9.95 version of "Final Report—Attorney General's Commission On Pornography" for sale through, among other retail situations, Christian music outlets. The report, from the Department of Justice, in two volumes at \$5, contains explicit descriptions of a number of porn films, yet has been said to reflect the views of those who condemn porn.

HERE'S JOHNNY'S BAND! Ambient Records, the label arm of Leonard Silver's retail/wholesaling operation out of Buffalo, N.Y., has made a deal to release an album of material by the Tonight Show Band, featuring Doc Severinsen. The album, due for release Sept. 15 in LP and cassette configurations (with a compact disk version to come), was recorded and mixed digitally at Conway Studios in L.A. earlier this month.

PERRY COOPER, senior vice president and general manager for Atlantic Records on the West Coast, has been told by Columbia Pictures that "Stand By Me" was the company's top-grossing film for the weekend of Aug. 23, grossing \$1.8 million in 745 markets. That's good news for Atlantic, adds Cooper. The label has the soundtrack album, consisting of rock'n'roll odds.

WALTER YETNIKOFF, chief of the CBS Records Group, will marry Cynthia Sismar, who has worked in the film and music industry since 1970. The couple engaged Aug. 18. Bob Geldof and his wife, Paula Yates, had their marriage blessed Aug. 23 at the church attached to their 12th-century home in Faversham, England. The couple were reportedly wed in June in Las Vegas. New Among those who attended the U.K. ceremony were Sting, George Michael, and Duran Duran's Simon Le Bon and John Taylor.

KID LEO gets the nod as operations manager at WMMS Cleveland, the post vacated by 13-year WMMS vet John Gorman (Billboard, Aug. 30). Leo was only recently upped to director of music/creative services. Gorman took the usual staffers with him (see Box), and now WMMS is looking for a new creative director. Becker comes from album rock WRIF Detroit as promotion director.

Edited by IRV LACHTMAN

VSDA Awards

'Cop,' 'Workout' Honored

LAS VEGAS Paramount's "Beverly Hills Cop" and Karl Lomira's "Jane Fonda's New Workout" tied for best-selling videocassette honors as judged by VSDA members during their convention's closing banquet here Aug. 27.

Paramount also took four other top honors, with "Cop" winning the award for best-selling manufacturer retail store promotion, most popular current videocassette, and most popular comedy. "Workout" was named the most popular drama.

Last year, Jane Fonda's original "Workout" tape, which has now past the million unit mark worldwide, walked off with the top award. Fonda has won more VSDA awards than any other performer to date.

The VSDA's regular membership nominated titles during an initial balloting process from Jan. 1, 1985 to June 30, 1986. The final ballots were tabulated by independent judges, including film Goldenberg Rosenthal.

The rest of the winners:

- Most popular current movie, non-movie: "Amadeus" (Cannon/HBO).
- Most popular movie, action adventure: "Rambo: First Blood,

Part II" (Cannon/HBO).

- Most popular current movie, science fiction: "Cocoon" (CBS/Fox).

- Most popular current movie, horror: "A Nightmare on Elm Street" (Media Home Entertainment).

- Most popular current movie, children's: "Pinochio" (Walt Disney).

- Most popular current movie, foreign: "The Boat" ("Das Boot") (RCA/Columbia Home Video).

- Most popular classic movie: "Gone With The Wind" (MGM/UA Home Video).

- Most popular children's program, non-movie: "Care Bear Series" (Family Home Entertainment).

- Most popular instructional: "A Night on the Town" (Jane Fonda's New Workout) (Karl/Lomira Home Video).

- Most popular popular sports program: "Wrestlemania" (Columbia).

- Most popular music video performance: "The Virgin Tour—Madonna Live" (Warner Home Video).

- Most popular adult program: "Deep Throat" (Arrow Films).

Charity Offers Breakdown On \$33 Million Hands Across America Spent \$17 Million On Event

BY STEVE GETT

LOS ANGELES An article in the *Los Angeles Plain Dealer* has forced Hands Across America officials to come up with a new breakdown of how the \$33 million raised by the May 25 nationwide charity event has been distributed.

The story, originally published in the Aug. 16 edition of the *Plain Dealer* and subsequently sent out by newswire services, claimed that Hands Across America officials had come up with the remaining \$16 million from public donations is in various banks. "We're still waiting on about \$7 million to \$8 million in outstanding pledges that were made."

"This article has caused a lot of confusion out there as to what's going on in terms of revenues and expenses, which we obviously need to clarify," says David Fulton, spokesman for Hands Across America.

Though Fulton says the story has "exactly pulled us to clarify the financial part of the picture," he adds, "In retrospect, the mistake we made was giving out a figure that included the corporate donations with the actual money that came

from the public."

Hands Across America received about \$8.5 million from various corporate sponsors, including Coca-Cola and Gilman. "That was solely for production—to basically keep the whole thing on," says Fulton.

With final expenses for the event expected to total about \$17 million, Fulton estimates that figure will include \$8.5 million of the \$24.5 million raised by the public.

The remaining \$16 million from public donations is in various banks. "We're still waiting on about \$7 million to \$8 million in outstanding pledges that were made."

Adding income for Hands Across America should also come from sales of two books published on the event and from an upcoming television special.

"The TV show is still in production," says Fulton. "No deal has been set up yet, but it should air sometime in the fall." The additional revenue will lower the percentage of each dollar pledged that has been used to cover expenses. "At the moment about 32

cents for every dollar in public donations has gone toward expenses. We expect that figure to come down," says Fulton.

Total expenses also included an estimated \$3.5 million paid out in insurance premiums to cover the event. With only three accidents reported and no subsequent claims made, Hands Across America is said to be seeking rebates from insurance companies.

Though Fulton would neither confirm nor deny it, Kragen, Hands Across America's principal organizer, told the *Los Angeles Times* that the foundation is hoping to secure certain rebates.

When his office was contacted, Kragen declined to comment on this or other issues relating to Hands Across America's finances.

"The official public announcement on the organization's complete financial status, together with a breakdown of how the money will eventually be dispersed, is expected to be made later this month," says Fulton. Distribution of funds is expected to begin in November.

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